



# THE INLAND PRINTER

A TECHNICAL JOURNAL DEVOTED TO THE ART OF PRINTING

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## COPY AND PROOFREADING.

BY F. HORACE TEALL.



IN a novel published some time ago, the copy contained a great deal of conversation in short paragraphs, each chapter being written in one long paragraph, with no quotation-marks, and almost no punctuation. The compositors had the injustice imposed upon them of breaking the matter into paragraphs, and supplying punctuation, with no recompense for doing this essential part of the author's work. How such manuscript could secure acceptance by a publisher has never ceased to be a source of wonder, as it was not written by one whose mere name would carry it through; but a greater source of amazement is the fact that so many writers can make such abominable copy as they do make.

Certainly the writer should be the one most interested in having printed matter say what it is intended to say, and this cannot be positively assured unless the written copy is accurate in form. Even the presence or absence of a comma may affect the sense in such a way that no person other than the writer can know positively whether the comma should be in or not.

Very few writers send to the printing-office such manuscript as every writer should furnish, yet they all demand accuracy in the printed matter. Let us make a bold proposition. Why should not employing printers of books combine in the determination to make an extra charge for every alteration from copy, even to the insertion or removal of a comma? Why should not authors have to pay extra for the work that should be and is not done by them in the first instance? Even this, however, would not change the fact that much manuscript will not bear close reproduction in

print. An author who was making many expensive alterations in proof was requested to revise his matter in manuscript, and returned it unchanged, saying that he could find nothing wrong in it.

Compositors have always labored under the injustice of being expected to punctuate the matter they set, regardless of bad punctuation in their copy. How can they know better than the author should know? This is an injustice to them mainly because they must often change the punctuation in type, thus losing time for which they are not paid. The decision is left to the proofreader, and even the best and most intelligent compositor simply can *not* always be sure that he is doing what the reader will decide to be right. Other matters of style present the same difficulty.

If any particular style is to be followed, as in capitalization, punctuation, paragraphing, or any other formal matter, it is not just to demand that piece-workers shall set their type accordingly unless the copy is first carefully prepared. In other words, it is a matter of the merest justice to compositors that ordinarily they should be allowed to follow copy strictly in every detail. On some kinds of work this is not so essential, as on newspapers, for instance, where there are many writers, and matter of a certain kind is always to be set in the one way.

Publishers and editors of newspapers would be more just to all their workers, and probably more sure of getting what they want in style, if they could insist upon formal compliance at the hands of their writers rather than to throw the burden upon compositors and proofreaders. Responsibility for style does not rightly belong to the composing-room and proofroom; but if it must be assumed there, as commonly it must, every worker in those rooms should have an individual copy of a full and clear record of style. Those who receive work in book-offices, and who send it to the compositors, would certainly do well

\* Elsewhere in this issue Mr. Teall conducts a department of notes and queries on matters pertaining to the proofroom.

to question customers closely on all matters of style, especially in the case of anything other than plain reading-matter. It is well to have a distinct understanding with regard to complicated matter, and to record it when made, so that instructions may be clearly given to those who do the work.

An understanding having been had with the author or publisher, the manuscript should go first to the proofreader and be prepared by him, so that the compositors need do nothing but follow copy closely. Of course this will not be necessary when the author furnishes good plain manuscript; but in other cases, of which there is no lack, it will surely pay.

The correction of authors' errors is an important part of the reader's duty, yet he should be very careful not to make "corrections" where there is a possibility that the writer wants just what he has written, even though it seems wrong to the reader. The proofreader should not be held responsible for the grammar or diction of what he reads, except in the plainest instances, as there are many points of disagreement even among professed grammarians. Plain errors in grammar or diction, as those following, the good proofreader will correct.

A New York newspaper mentioned Frenchmen who "content themselves with sipping *thimbles full* of absinthe." The reader should have known that the men do not use thimbles for the purpose of drinking, and that *thimblefuls* are what they sip.

When the proofreader had a paragraph saying that "the arrivals at the hotels show a falling off of over 100 per cent," he should have known that this is an impossibility, since it leaves the arrivals less than none.

When another reader saw something about "the buildings *comprising* the old brick row," he should have corrected it to *composing*. Buildings compose the row, and the row comprises buildings.

It would not be fair to expect every proofreader to be thoroughly up in zoölogical nomenclature. No reader, though, should pass a word like *depuvans* unchallenged, because that is the best he can make of what is written. He should ascertain in some way that the word is *dipnoans*, or query it for some one else

to correct. On the "Century Dictionary" the editor struck out a quotation, "The miracles which they saw, grew by their frequency familiar unto them." His pencil happened to cross only one word in the first line, and the next proof sent to the editorial room contained the passage, "The miracles which they grew by their frequency familiar unto them."

These are a few instances of remissness on the part of readers, the last one showing absurdity that should be impossible.

Some things are commonly expected of proofreaders that they can not, with any reason, be asked to do. When a person whose initials are J. J., for instance, writes them I. I., it is not reasonable to expect them to be printed J. J. A script I is one thing and a J is another; and no one can possibly know that the one which is written is not the right one when there is no clue, as there would be in Iohn. One lesson that writers seem bound not to learn is that proper names should be written plainly. When not written plainly they are very likely to be printed wrong.

Some kinds of changes proofreaders should not make, even if they think the writing is wrong. When a plainly written manuscript, showing care at all points, contains something about the "setting up of the first printing-press," this should not be printed "setting-up of the first printing press"; neither should *some one* be changed to *someone*, though the barbarous *someone* happens to be the "style of the office." There is no good reason for making a compound of *setting up*, and there is no reason for making anything but a compound of *printing-press*; and *someone* should certainly be removed from the "style of the office" and the correct *some one* substituted. These two examples are selected because they were convenient, not for criticism merely, but to enforce the fact that, at least in a book or any work not containing matter from various writers, carefully written manuscript should be followed in every respect. Some authors have in this matter a just cause of complaint against printers; but it is really the result of carelessness on the part of authors in not writing as their matter should be printed and insisting upon having what they want.



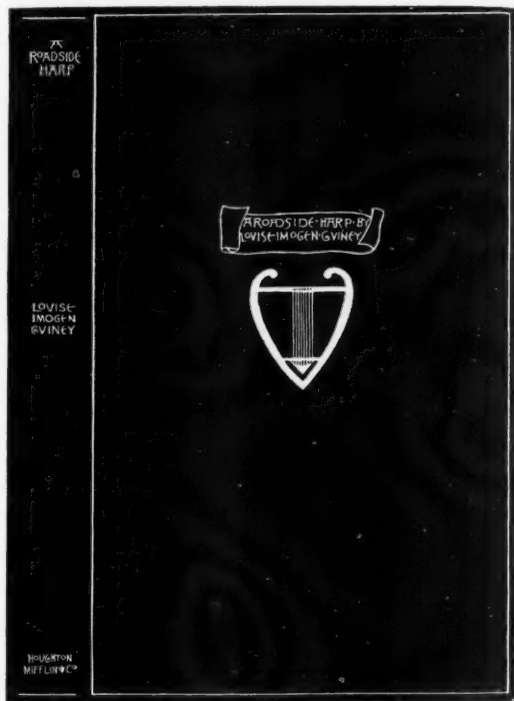


Written for THE INLAND PRINTER.

## NOTES ON THE BINDING OF BOOKS.

NO. II.—BY W. IRVING WAY.

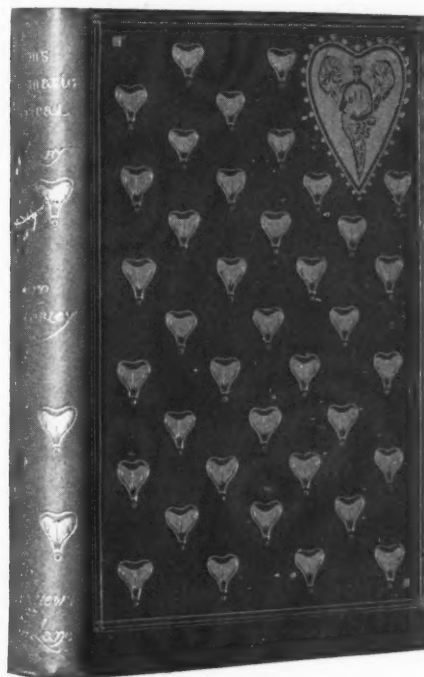
SO much attention has been given during the past twenty years to the binding of books in decorated or ornamental cloth that the Grolier Club, of New



STEEL GRAY CLOTH AND SILVER, DESIGNED BY  
MRS. SARAH M. WHITMAN.  
(Much reduced from original.)

York, gave an exhibition, in April, 1894, of Commercial Bookbindings. A member of the club, presumably, prepared "An Historical Sketch," which was printed and distributed among the members, in which he confessed that the "evolution of the cloth book cover from the 'protoplasmic primordial atomic globule' of boards to the modern commercial cover which 'sells the book,' is like the "new status of women, of uncertain origin and slow growth, but a mighty and conspicuous presence." But just when and by whom the first book was bound in comely and appropriate cloth covers, the writer of the Grolier Club brochure is unable to tell. A writer in *Notes and Queries* (London) credits the invention of the cloth cover to Mr. R. E. Lawson, of Stanhope street, Blackfriars, London. And the same writer informs us that the first book bound in cloth was a manuscript volume of music, which, being shown to Mr. Pickering, the publisher, in 1823, he thought the material would be admirably adapted for the covers of his diamond edition of the classics, and he therefore made this material the fashion. As had hitherto been the custom with books covered in paper boards, Mr. Pickering continued the use of the paper label, and it is doubtful if this particular publisher ever resorted to the ornamental or decorated cloth which, it is

supposed, only came into vogue about thirty years ago. While England may fairly claim the credit of introducing the ornamental cloth book-cover, the art has reached its fullest development in America. The author of the pamphlet on Commercial Bookbindings claims that "the important transition to stamping covers in ink and combining black and colored inks with gold does not appear until between 1865 and 1870." The examples placed on exhibition at the Grolier Club illustrated the successive stages of development from 1835, when "Williams' New York Annual Register" appeared in a red leather back, stamped and lettered in gilt, and board covers upon which paper sides were pasted, down to the latest design by Miss Alice C. Morse in full decorated cloth. Little attention is paid to this branch of the art outside of England and America, as in Germany, where cloth has been in general use for many years, the publishers have never advanced beyond the gaudy solid colors, with gilt stamping in the geometrical designs used for leather, while in France the publishers have never made a general use of cloth. In the days of the plain muslin and paper label book covers, there was little demand for the work of an artist, but English and American publishers have long since learned the value of the designer's services, and while at first the artist's name rarely accompanied his work, today it often does, and special point is given to this in publishers'



APPLE GREEN CLOTH, WITH DESIGN OF ROSE PETALS  
IN GOLD, BY C. S. RICKETTS.  
(Much reduced from original.)

announcements. The books of Messrs. Houghton, Mifflin & Co. have become noted for the chaste cover designs of Mrs. Sarah M. Whitman, one of which, a late one, is reproduced to accompany this article. Miss Alice C. Morse, whose work has already been

referred to, has made many designs for the Century Company and the Messrs. Harper, including the Odd Number series of the latter, while Miss Margaret Armstrong has made dainty cover designs for books issued by the leading firms in New York and Chicago. Mr. Stanford White, the architect, made the cover design for the "Century Dictionary" and *Scribner's Magazine*; and Mr. George Fletcher Babb, another architect, designed the new cover for the *Century Magazine*. Among other artists whose work in this line is more or less familiar, are Messrs. George Wharton Edwards, Harold B. Sherwin, Edwin A. Abbey, Kenyon Cox, Will H. Low, F. Hopkinson Smith, Howard Pyle, E. Stratton Holloway, F. W. Gookin and Will H. Bradley. In England we find, among others well known as designers of book covers, the names of Walter Crane, Laurence Housman, Hugh Thomson, and Charles S. Ricketts, the last of whom made the design for our second reproduction. But strange to say, we rarely find the name of a well-known artist coupled with a design for a gold-tooled binding in leather, this work being left almost wholly to the artisan or finisher whose name is invariably hidden behind that of his employer. The late Dante Gabriel Rossetti made the cover design for his poems published in 1881, and he also designed the end-papers. The former design has been transferred to the copies of his poems bound in pigskin. And Mr. William Morris, if we mistake not, has made cover and end-paper designs for several of his volumes. In 1844, the Messrs. Longmans published the first installment of the "Diary of Lady Wiltoughby," bound in boards covered with an ornamental paper, made in imitation of a pattern of old brocade contemporary with the age of Charles I. This is an art which has reached perfection among publishers in France, but it is customary with these publishers to make their paper covers limp, and of the most ravishing beauty, that they may be worthy of preservation as a part of the book when binding it in leather.

Written for THE INLAND PRINTER.

#### HALF-TONE IN HOT WEATHER.

BY S. H. HORGAN.

**H**OT weather makes hard work for the half-tone operator. He will find here a few hints to help him over his difficulties. The long exposure of the sensitive wet plate in the camera under a hot skylight or in the open sunlight will often dry the film at the upper edges and ruin the plate. Then there is dust, the bane of half-tone work at all times, but to a greater degree in summer when ventilation is most necessary in the darkroom and printing rooms, and trouble with chemicals when overheated.

The drying of the film is the easiest of hot weather troubles to remedy, if one but goes the right way about it. In the old days of wet plate photography for outdoor work, when a dark tent, bath and all the chemical

solutions necessary for negative making had to be carried around, the drying of the film was not only a question, but a vital one. I was the only photographer connected with a daily paper in the world then. The unveiling of statues, the launching of ships, the passing of parades, had to be photographed, and the wet plate would have to be in the camera, often in the boiling sun, waiting for the important event of the occasion to happen. So it can be understood that the problem of how to keep the plate moist had to be studied, and the result of those experiences was the adoption of one of the two methods here given. When the plate was sensitized and withdrawn from the bath it was flowed with a weak solution of glycerine in distilled water. This would keep the plate moist for an hour or more. It was necessary after exposure to wash this glycerine solution off with distilled water and flow the exposed negative with some bath solution before development. The only drawback to this method is that a longer exposure of the sensitive plate is required when glycerine is used than without it.

The most practical way, however, of keeping the sensitive plate moist during long exposures for half-tone work is the following, provided the instructions are carefully followed: In the first place, the inside of the camera box and bellows should be thoroughly gone over in the morning with a large, damp sponge such as is used for washing carriages. This removes all the dust particles. The plateholder should be treated in the same way. Place a few folds of wet cloth on the inside of the camera. This cloth might rest on a piece of galvanized wire netting to keep it from injuring the bellows. The ground glass must be always in its place on the camera when the plateholder is not there. Now, as to the darkroom: Have the floor scrubbed out at least once a week. Sweep it out thoroughly in the evening, and remove the dust in the morning with a damp rag or sponge. After sensitizing a plate, drain it well and wipe all silver solution from the back. When it is in the holder, place against the back of the plate a piece of yellow 80-pound blotter an inch or so smaller all around than the plate. This blotter should be wet, but not dripping. If it is too dry it will absorb moisture, while if it is too wet oyster shells and other markings will form on the face of the plate. White blotter can be used in place of yellow if a piece of thin black paper is put between it and the back of the sensitive plate and thus prevent radiation or reflection of the white on the sensitive film. If these simple precautions are properly performed daily the result will be not only no danger of negatives drying, but the greater requisite—clean work—reflecting credit on the operators and the establishment producing it.

To ventilate the operating rooms and still keep out the clouds of summer dust is mostly a question of construction, and the employer will find considerable economy in having the operating room so constructed as to be cool and clean, saving in this way many

"make-overs," which are a great waste of chemicals, and, what is more costly, a skillful operator's time. Ventilators there should be both at the floor and at or near the ceiling. Covering the air inlet with thin muslin stretched on a removable frame, so that it can be taken out and brushed off daily, is very essential in some localities.

As most darkrooms are situated so that the sun heats them to an uncomfortable degree, negatives will be found to fog, or at least have a tendency that way. The cure for this is to keep the chemicals cool. Ice can be used in the darkroom to great advantage. The collodion especially should be cool, then the bath, and lastly the developer. Each operator can judge for himself how best to utilize ice to this purpose, and a few pounds of ice properly used will be paid for many times in the better and greater quantity of work that can be turned out when the operating rooms are cool and freed from dust.

This is the time of year when artists would long to make sketches in the readiest medium—a lead pencil, but the reproduction of their work in that way is discouraging. When made in half-tone, as is commonly done, it is not a reproduction, but a translation so that the original can scarcely be recognized. It was well enough to make cuts of pencil sketches by the half-tone method when the albumen solution was used to sensitize the zinc or copper plates, but now it will be found that with the enamel solution that excellent reproductions of pencil drawings can be obtained, and it would be well for the half-tone operator to let them be made direct without the intervention of the screen. Try the next pencil sketch that comes to hand in this way, submit a proof of it to the artist and see if he does not call you blessed. His blessing may not amount to anything, but his judgment does.

Written for THE INLAND PRINTER.

#### FALSE ECONOMY IN THE PRINTING OFFICE.

BY JONES BROWN.

THERE has been, there is at present, and will be always the printer who deals extensively in false economy, and who prides himself as being an economical printer. He never gets rich, or even seems to be able to get ahead of the "other fellow" across the way.

He works from morning till night without any show of progress, and wonders why it is. Now, I will tell you how he does. He thinks of different ways of doing things which will save labor; he sets to work to put one of his grand (?) ideas into shape, whereby he can save a thousand impressions on a two-thousand run. In doing it he spends three or four hours, while he could have made the extra thousand impressions in an hour. He figures out it is cheaper to buy job lots of paper, and so doing saves a dollar or two. All well and good; but in a week or so he hears his customers complain that stock is not as good as last or up to sample. Result, either a reduction on bill or do

the job over again. Dull times come; work is slack; instead of putting the men to straightening up, he lays them off or hires cheaper help. Along comes the relation—cousin, brother or nephew—surely he will make a good printer; takes him in and installs him in the jobroom. As usual, the brother, cousin or nephew knows that, being a relation, he will not have to hustle like the rest of the men, so he takes it easy, kind of loafs, will not obey the foreman, but starts a kind of foremanship of his own. Of course, his relation will not fire him; oh, of course not. Time rolls on, and all the men seem to have caught that tired feeling. Nothing seems to go right; the loafing of the hired relation demoralizes the men, as he sets many bad examples by his insubordination to his foreman. Thus the economical printer loses not only the time of his relation, but the men around him also.

Along comes the ink man—the cheap fellow whose goods are "just as good" as the other man's. Picks out a few pounds, cheap, of course, and puts them on the first job that comes in, and, as to be expected, the pressman loses a lot of time trying to get the ink to work up even. It seems to be gritty, or has a kind of a grease which keeps it from working right. Then when the job is done it will not dry. It blurs by just putting your finger on it. As usual, do the job over again, or lose a customer.

His rollers are cast by the man who will do it cheapest, regardless of the quality of the composition, and thus he hampers his poor pressman, and still expects him to turn out good work.

In buying type he thinks it much cheaper to add a few sorts, but very seldom orders new faces. His brass rule he buys in strips and cuts it labor-saving (?) himself, and when a piece gets jammed or bent he straightens it out and says, "Let it go, it's good enough." And so his business rolls on, always wondering why the other fellow across the way, who squanders (?) all his money in new goods, gets along so well, and he who has saved and economized all his life is not one bit better off. I will tell you why: It was from false economy.

Written for THE INLAND PRINTER.

#### THE POINT SYSTEM IN TYPEFOUNDING.

II.—BY R. COUPLAND HARDING.

IT may reasonably be asked: Why did not the continental decimalists apply their fundamental principle to type division? Why not, indeed? The answer brings us to the root of the matter and discloses the inherent weakness of the whole system.

For constructive work of all kinds a system of aliquot division is a first essential. The number ten, divisible only by 2 and 5, is one of the worst divisions for practical work. It has acquired a fictitious value as the basis of the artificial notation in general use. Twelve is the best number for aliquot division, and therefore for practical purposes; and a notation of twelve ciphers, could it ever have been agreed upon,



would have been immeasurably superior to the decimal system. Unfortunately for the world today, and for every branch of mathematical science, the first savage who used his fingers as tallies imposed a yoke upon all future generations.\* Geometry, under a purely decimal system, would be almost impossible. Imagine the substitution of 1,000 for the 360 degrees of the circle! This has actually been tried by decimal enthusiasts, notwithstanding the fact that nearly all the divisions are useless, and that some of the most valuable angles disappear entirely and are replaced by incommensurables.

Just where the artificial metric system is weak, the old national inch-and-foot systems are strong. They are based on the rock of practical adaptability. In the thirty-six inches of the three-foot rule we have a number composed of the most useful divisors. In the sexagesimal division in use by astronomers, geographers and navigators from the most primitive times, and of which we have a familiar example in the clock-dial, the decimal and duodecimal schemes meet. This

\* Mr. Isaac Pitman, of Bath, the well-known spelling reformer, devised two extra numerals, and for some years kept his accounts and paged his *journal* duodecimally. There is in London, I believe, a Duodecimal Society, the object of which is to substitute 12 for 10 as the basis of numeration. The task is too stupendous. It would involve not only the recalculation or translation of all books of tables, but the revising and rewriting of all the world's permanent literature.

system, as the late learned Professor De Morgan (himself a prominent decimalist) has told us, can never be superseded; the astronomer's ledger, he says, goes back three thousand years, and the old entries must always be open for immediate reference.

In the mariner's compass-card we have a good example of the half-and-quarter scheme, familiar and most convenient in weight and measure; but as a universal system greatly inferior to the duodecimal. Compared with either of these, a hard-and-fast decimal scheme is clumsy and unnatural. Each has its own advantages, and can never be legislated out of use.†

It is a significant fact that no one has ever ventured to adopt a decimal standard of type division. The truth is, that the inconveniences of such a scheme are so obvious that it would be a waste of time and money to try the experiment. All point schemes, save one, have twelve as their basis. The single exception is that of the Patent Typefoundry Company, of London, in which the pica is divided into twenty points.

† The late Mr. Spurrell, a Welsh printer, ably advocated in the London *Printers' Register*, some years ago, the adoption of the sixteenth of pica as the typographic point. After reading his arguments carefully, I could find no more serious objection to the ordinary duodecimal division than the fact that in the smaller grades of type the half-point division became necessary. On the introduction of the English point system by the Caslon Foundry, Mr. Spurrell showed his appreciation of the reform by replacing all his letter with fonts cast to the new bodies.



Half-tone by Surguy-Purdy Engraving Company, Columbus, Ohio.

Reproduced by permission of Urlin & Pfeifer, Columbus, Ohio.



Plate by Binner Engraving Company, Chicago.

"WHOA, JANUARY!"

Photo by Randall, Ann Arbor, Michigan. Copyrighted.

The system is a defective one, and must prove a clog on the operations of the foundry. Ultimately the vicesimal division will have to follow the other costly experiment of geometrical proportion.

It is worth while, before passing from this subject, to examine the claim sometimes put forth that there is a practical relation between existing point systems and the metric standard. It must be a little puzzling to those who have not investigated the matter to find this claim made, with equal confidence on behalf of two conflicting standards, the Didot and the American, the respective units of which differ about one-twelfth; besides a third, to be noted hereafter. It is certain that both cannot be harmonized with the same decimal standard, and the truth is that neither can. I have already shown the absurdity of any attempt to graft a duodecimal scheme upon a system so consistently decimal as the metric. American coinage would scarcely be improved, nor would financial computations be greatly facilitated by the introduction of a coin value  $\frac{1}{2}$ -cent, in which all small reckonings would have to be made. If, however, some ingenious treasurer were to invent a new coin of which 83 should *exactly* equal in value 35 cents, and a smaller one just one-twelfth less in value, should compel their use, and stoutly maintain that they were based on the national decimal system of coinage, what would be thought of him? What would the distracted accountants say? Yet exactly such a preposterous claim passed almost without comment when the point system came into use. "We use a standard steel rod 35 centimeters long, which is divided into 83 parts, each part being equal to a pica body, and the twelfth part of pica (called a point) is the unit by which we measure our type." The parallel of the imaginary new currency is exact.

Taking the meter as representing the dollar, we have the 35 cents as equivalent to the steel rod, and the two new coins (based on the American decimal currency) representing \$0.0422 and \$0.00351, respectively.

Equally inexcusable are the claims of the two rival point schemes in use on the European continent to conform to the metric system. The Didot standard bears the accidental and perfectly useless relation of 133 Ciceros (picas) to 60 centimeters, or  $66\frac{1}{2}$  Ciceros (= 798 points) to 300 millimeters. The Berthold standard is 800 points ( $63\frac{1}{3}$  Ciceros) to 300 millimeters—a simpler fraction, certainly; but quite destitute of practical value.

It is a mistake to suppose that this fundamental question of standard is of no practical concern. I do not believe that finality has yet been reached. Apart from the unsystematic bodies still produced, but gradually falling into disuse, in England, there are now four rival schemes, differing only in their unit. These are, on the one hand, the Didot and Berthold scales, differing in the infinitesimal proportion of  $\frac{1}{384}$ ; on the other, the American and English points, differing only  $\frac{1}{24}$ ; the latter pair about one-twelfth smaller than the former. Not until an international measure is agreed upon can we look for finality, and the first requisite is to realize that any supposed relation of any existing standard to the metric system is illusory and fictitious; and that as by universal consent the duodecimal division is the only practical one for type, it should be absolutely and definitely distinguished from any decimal standard whatever. As a plain conclusion it would follow that the scheme should be conformed to the international English-American inch-and-foot system, of which it is the natural corollary. On this latter point opinions will differ. It would only be a



reversion to the original and scientific standard originally adopted by Marder, Luse & Co., and which was unfortunately forced to give way to an inferior and arbitrary scale supported by large vested interests.

The great difficulty in the way of the adoption of an international standard lies in the large and rapidly increasing amount of capital invested in the vulgar-fractional schemes. But each year, as international commerce expands and the demand for fine work increases, the necessity becomes more manifest. The partial reform already secured in the United States would have been deemed impossible ten years ago. To my mind it proves the possibility of a thorough and fundamental reform on scientific principles and world-wide in its adoption, which you and I, Mr. Editor, may live to see.†

I have been thus explicit—prolix, it may be—because this question of the unit of measurement lies at the base of every possible reform and improvement in type construction and type design.

Written for THE INLAND PRINTER.

#### NATURAL COLORS IN THE PRINTING PRESS.

BY M. ANDERSON.

THERE has recently been placed upon the English and American market, a machine for litho or collotype printing from zinc plates on a revolving cylinder. Such a machine, I believe, or something similar, was placed upon the American market some years ago, with but indifferent success so far as its type coming into general use was concerned. Had the inventors of these machines been more conversant with the latest methods of illustration in connection with photo-mechanical work, more especially those as applied to the production of colorwork, there would have been a different outcome to their inventive genius.

For many years the workers in the illustrative arts—as applied to commercial requirements—in Europe, have devoted all their time and energy to two branches, namely, "Lithography" and "Collotype," or stone and gelatine block printing, and had there been some extraordinary advantages, or other encouragements as to their work, then we could understand and thoroughly appreciate this expenditure of energy. As it is, however, these two printing methods are the very last that should have been touched.

In "collotype," or the gelatine block process, the blocks are all subject to the same grave fault—limited production, and in making a set of printing blocks by this process the practical workman feels it is so much time sacrificed in producing them, considering the limited number of copies obtainable from them. Any process giving a printing base that is unstable in itself and limited in production is impractical and can never become remunerative from a commercial standpoint.

† In fact, the first step toward an international standard has already been voluntarily taken by the leading German houses, who are casting their new job faces to the English as well as to the German point system, in order to adapt their wares to the English market.

It may be useful to a German professor, from a scientific view, in laboratory investigations, or even uphold an establishment in Europe, at European labor prices.

In the next place, such blocks cannot be used with type matter—a serious and insurmountable drawback placing this process in the second place when rapidity of production is desirable. Again, such blocks require the utmost skill in the different manipulations to insure uniform and passable results, difficulties often arising defying the oldest worker's skill and knowledge to circumvent, and these defects utterly preclude the general use of such a process in any establishment open for illustrating on a large scale at reasonable returns.

Taking into consideration these serious drawbacks, without one compensating advantage, we perceive at once the uselessness of such a method. Why this manner of obtaining color blocks should have been selected by our friends in Europe can only be accounted for by the work obtained by them in their half-tone Meisenbach process, the very ordinary quality of which work has no doubt much to do with their preference for some other method.

In America, however, the half-tone process has been made to accomplish much, and it is not too much to say that with this process, as worked by those using the enamel method, results are obtained equal, if not superior, in depth, softness and general effect, to the most costly copperplate engraving. Therefore, as a basis for our colorwork, we have taken this typic block process, readily perceiving its many superior merits, advantages and facilities to produce a class of colorwork which for quality, rapidity of production and cheapness has not, so far, been surpassed.

In reference to the producing capabilities of these blocks, the word unlimited—so far as applied to printed matter—may safely be used, the hardened enamel facing of the copper being as solid after printing 100,000 copies as when first proved. This, I think, is the first and most desirable feature in any process block, and is the very eloquent passport to the general use of this method in the practical American establishment. When compared with any method of litho or zinco-litho work it more than holds its own, as this class of work is in the same category as the gelatine block when large quantities are required. The litho image filling up to a greater or lesser degree—according to fineness of work—after printing some few thousand copies. This necessitates the putting down of a new transfer from the stock stone when any image or color becomes too solid. Moreover, it is entirely and wholly out of place to print a photo-litho transfer from a color value negative, going through the performance of putting the same down on the stone, when at one operation we can print the typic color value blocks from the negatives, etch and prove the same before the transfer is on the stone. It is unnecessary to point the advantages in this one feature alone, as compared with the photo-litho or gelatine block process, also the saving of time and money.



The next advantage is in the rapidity of production and the running of the blocks with reading matter, this being another feature that offers great possibilities to the artistic printer in color composition and effect. In considering the cost of production as against litho colorwork at its best, I think it requires no words of mine to point the moderate cost of running the three or four typic color blocks, as against all the paraphernalia of litho stones and machines to obtain their best, which, be it remembered, falls woefully short of the clean, clear, typic work.

There was a drawback, and only one, to the exclusive use of this process, that being the inability to reproduce the true and exact color values from any subject or from nature. After many years' patient investigation this has been removed, the inherent defect and seemingly insurmountable barrier to success being now swept away. To give a clear idea of the same I shall briefly point the defect; the remedy shall appear and speak for itself at an early date. The "Kurtz-Vogel" process, as color printers are well aware, produces the different shades of any color in the same manner as the different tonalities or gradations of an image in monochrome is obtained, namely, by a greater or lesser admixture of the white basis or paper upon which the picture is printed. I need not add that any process or method in typic colorwork, that only admits of the different shades of any color being produced by such means, is entirely false and untruthful to the original, and never can delineate the true color values satisfactorily. To obtain results, therefore, that will give a true rendering of the shades of any color, obtaining *solidity* in the same — even as the artist does — we must have recourse to some other method, working on different principles than those applied to monochrome, which weakens and destroys the very foundation of the colorwork by the large admixture of white used to produce a representation of the lighter shades in any of the primary colors.

Written for THE INLAND PRINTER.

#### PARIS NEWSGATHERERS AND NEWSPAPER MEN.

BY EDWARD CONNER.

FOREIGNERS complain, and rightly so, of the monotony of French newspapers. This want of variety is not felt by the French themselves, as they rarely read, and still rarer buy another journal, save that which gives them most pleasure for their one or two cents. Perhaps an eminent theatrical critic may induce a deviation from the habitude of old-tory addiction to the one-side paper — mostly as interesting as the one-horse show — because people want an authoritative opinion on a new play. The general make-up of news is similar, for the information is identical — a matter of no life or death importance for the constant reader of, and the original subscriber to the only paper the family takes in. Then, the French papers are not rich, so a staff cannot be well paid. The Triton devours the minnows. The "interviewer" is paid about \$100 per

month; the ordinary reporter, that risks limb, hat, clothes and life to obtain news, about \$40, which enables him to graduate for the, in due course, *assistance publique*. An editor once insisted — when the interviewing mania was at its height — upon having a fresh interview every day, and actually had the Rev. Père Hyacinthe interviewed about an explosion in a coal mine in the States, under pretext that he had once visited America, or had married an American lady. Sporting reporters receive \$40 a month, and \$3 to \$4 for traveling expenses; they rarely bet on the "winners" they name when the race gives them a flat denial. It is said that there are people who interview themselves, so the account cannot be open to contradiction. Ladies, generally, when they give a tea and lemonade soirée, where a few notabilities drop in — to drop out — send their own accounts of these high-life gatherings, but have to pay dearly for their whistle — \$4 to \$12 a line; but then they may employ as many adjectives of the superlative degree as they please. None have yet written their own obituary notice, as Lord Brougham did his, and sent it to the London *Times*, that published it. Next day he forwarded a resurrection article.

It is well known that it is the widow of a press man who makes the best income out of Parisian newspapers. She passes the whole day gathering news; about midnight she arrives at a central café, and for a certain fee allows reporters and correspondents to make elegant extracts from her notes. She is ever accurate, and always up to date.

There are reporters who deal in specialties, as weddings and funerals, and sell their intelligence to all the papers, that publish it with the "damnable iteration" of a company telegram or the freshness of a patent inside. Perhaps the most modest and meekest newspaper busy-bee is the reporter who supplies the press with the programmes of the music to be executed by the military bands in the five selected public squares or gardens during the season. He is a retired policeman, aged seventy-four, and he earns at that calling some \$3 per month; a chiffonnier of his age can make \$12 to \$20.

The absence of originality in the French press has been still further increased by certain journals coalescing, to exchange advanced proofs of their papers, to tap and cream what each may please, and these skimmings make up the *second edition*, a kind of *feuilleton*, that appears simultaneously with the first.

The *Débats* is gradually leading the way to the journalism of the future in France. It gives no metre-long leaders; its news is carefully selected, brightly written and appetizingly served. It publishes two editions daily — the morning on white, the evening on rose paper; each costs 2 cents. If, as is rumored, it will give both editions to subscribers for 3 cents, that will be hard times for rivals that do not net a good revenue by hiring out their "city article" to a thriving financier.

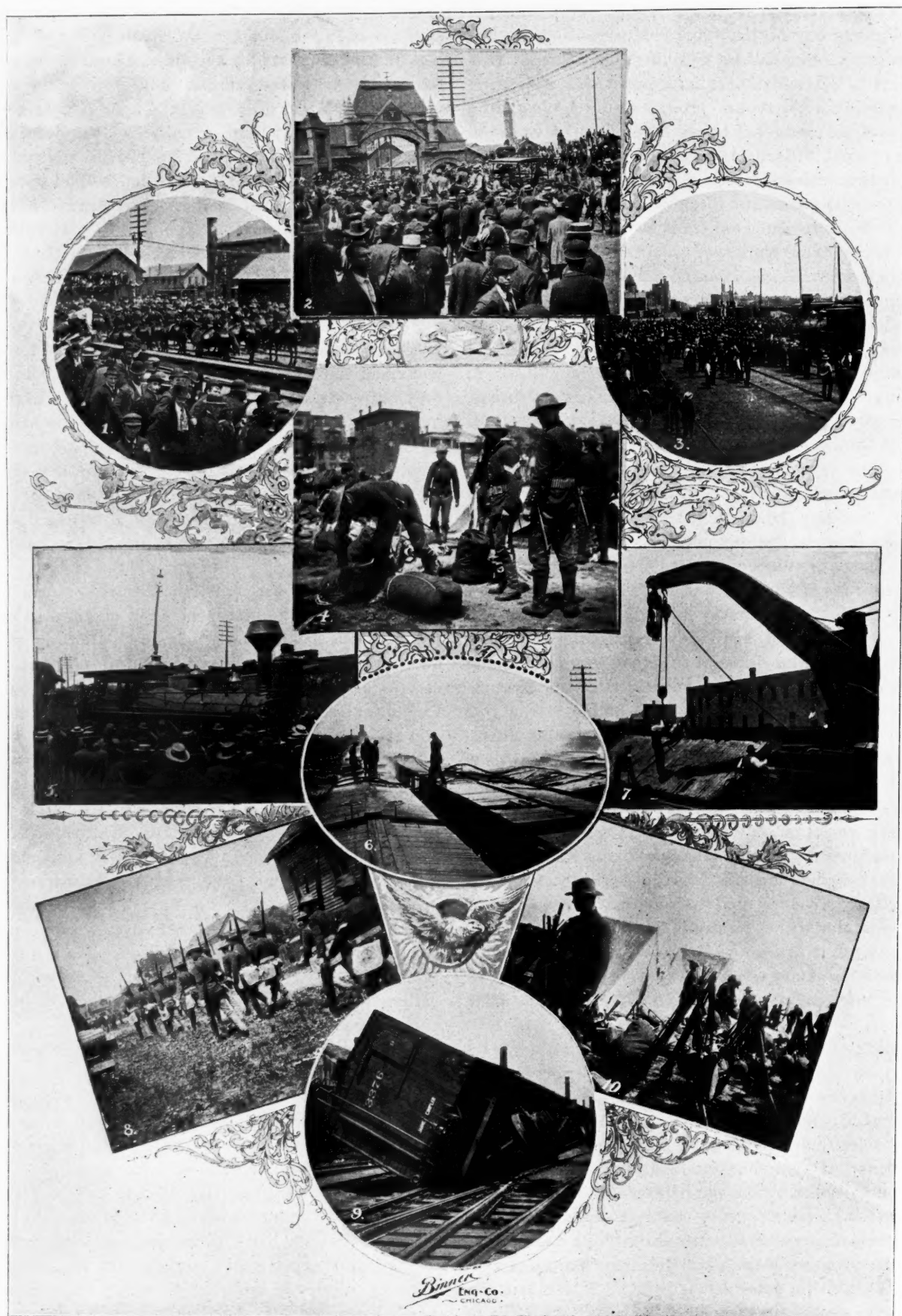


Plate by Binner Engraving Co., Chicago.

Photos by "Chicago Record" Art Department.

#### INCIDENTS OF THE RAILROAD STRIKE, CHICAGO, JULY, 1894.

1. Troops escorting cattle train out of stock yards.
2. Crowd at entrance to Union Stock Yards.
3. The trouble on the fourth of July.
4. Troops going into camp on Lake Front.
5. Crowd stopping an engine on July 4.
6. Burning freight cars on the Pan Handle tracks.
7. Wrecking crew working under guard.
8. Troops patrolling railroad yards.
9. Overturned freight cars.
10. Camp scene on the Lake Front.





A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

[Entered at the Chicago postoffice as second-class matter.]

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CHICAGO, AUGUST, 1894.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

#### FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.  
ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.  
G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany. An den-  
selben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

#### CAPITAL AND LABOR ARBITRATION OR WAR.

IN the light of the stirring events of the past month, it must be apparent to all thoughtful citizens that some lawful way of adjusting differences between capital and labor must be devised. The absolute necessity for this was never more strikingly illustrated than in the late unparalleled upheaval among railway employes, when great trunk lines of travel were rendered inoperative, when business of all kinds became paralyzed, and every lawless element in our great cities stood ready to make the most of the situation. As the trouble spread, citizens of all classes promptly lost their heads and earnestly discussed war, and if war was averted it was

more by good luck than by the force of such safeguards as should be on our statute books, but which are not.

Our readers are familiar with the fact that this publication has steadily and earnestly advocated the adoption of some system of arbitration by which such experiences as the country has just passed through would be rendered impossible. Foreseeing the danger to which labor and capital might be subjected at any moment, we have repeatedly urged that, in the absence of such legislative or compulsory arbitration, employers and workmen (especially in industries employing large numbers of people) should come together and arrange for an amicable settlement of differences which might arise. As matters now stand, the late disturbances may be repeated at any time. The railroad tie-up originated in a dispute between the Pullman Palace Car Company and its employes. Had there been a legislative enactment making arbitration compulsory, or had there been an agreement to the same effect between the employers and their men, the difficulty would never have gone beyond the confines of the town of Pullman.

In the absence of such a law or such an agreement, and aided by the persistent obstinacy of Mr. Pullman, the difficulties spread throughout the entire country, involving interests in no way connected with the business of railroading, and establishing a condition where painters, carpenters, shoemakers and others found themselves striking, greatly to the loss of themselves and their employers, and without in any way affecting the status of the original dispute. The United States army is massed at certain points, the militia are placed under arms, flagrant violations of the peace and destruction of property is caused by vicious and irresponsible persons, business comes to a standstill and chaos reigns.

We are well aware that intelligent opinion is seriously divided as to the relative merits of voluntary and compulsory arbitration, the opponents of the former maintaining that it would be ineffectual, and of the latter that it would tend to a species of slavery. Theoretically both parties are right, and so long as the question is allowed to remain in the theoretic stage, so long will both be enabled to maintain their position. What is needed now is a little practical demonstration along the lines of compulsory arbitration, the experiments to be made with a law not too sweeping in its provisions, but one easily subject to amendment and modifications, as experience suggests. We are informed that Congressman McGann, Chairman of the Committee on Labor in the House of Representatives, is now directing his energies to the construction of such a bill, as it is generally admitted that the bill introduced by Congressman Tawney, of Minnesota, is altogether too stringent a measure for practical application.

The strongest argument so far used against voluntary arbitration is that it would not bind all industries, and therefore, all might become involved, as in the Pullman difficulty, although some of those involved



might be bound by an agreement to submit to arbitration. There is no question but that this is a defect which must be met and provided for before this method of settling disputes will meet general favor. The friends of compulsory arbitration contend that though it might be somewhat galling at times to submit to government interference in business affairs, still that would be vastly better than to be called upon to endure the horrors of civil war, a contingency that may arise at any time through the agency of a general industrial upheaval. We believe that any kind of arbitration which settles a dispute in its local stage will be vastly to the advantage of the employer and employé.

It must not be inferred from the foregoing that we would have our readers believe that the necessity for a lawful means of settling labor disputes is confined to America alone. The difficulty is the same in every civilized country, particularly England, where the long and depressing strikes of recent years bear evidence that the people there are no better prepared to grapple with such problems than are we in America. This may seem strange, in view of the fact that the London papers, during the recent trouble here, were filled with paternal advice and commiseration, touching our unfortunate difficulties and our inability to arrive at a business-like settlement of such affairs. After perusing these telegraphic extracts from the London papers, we pick up from our desk the latest number of the *Scottish Typographical Journal*, and find that the leading article contained therein is one headed "The Need of Arbitration." All of which proves that it is a very easy matter to advise others when in trouble, but not so easy to prevent the disorder enveloping ourselves.

#### THE CHICAGO PROOFREADERS' ASSOCIATION.

NOW that a proofreaders' association is an accomplished fact, although at present confined to the city of Chicago, we hope to see the aims of the association encouraged by employing printers, and that other cities of the Union will form similar organizations.

Something should be done to keep the best readers as such, for they are all climbing up into other fields of labor where they find stronger inducements, both in credit and in pay. Even in the case of our large dictionaries and encyclopædias, almost every one of which is decidedly bettered by the work of some one special proofreader, there is little acknowledgment of the fact, and so there is little encouragement for the proofreader to remain a proofreader.

No one is surely fit to be trusted with proofreading on particular work without having learned by practical experience. The best proofreaders must have as a foundation a natural aptitude, and they should have at least a good common education; but even these are not sufficient without practical training. One of the poorest compositors on a New York morning paper was very helpful in the proofroom occasionally, while some of the best compositors were not so good at reading. It is undeniable that printers themselves make the best

proofreaders when to their technical knowledge they add scholarship.

A first-class compositor is worthy of special favor, and generally gets it. A maker-up or a stonehand who works well and quickly, or sometimes even one who does excellent work without great speed, is a treasure. Compositor, maker-up, and stonehand, however, all do work that must be examined and corrected by the reader; and of course that reader is best who can also do any or all of the other work. What is said of the reader's qualifications is not altogether theoretical; it is all in line with the practical needs of every good proofroom, and every employer wants a good proofroom.

The proofreaders' association is calculated to awaken a greater interest and pride in the profession, and give it the status in America which it obtains in England.

#### ADVERTISEMENT COMPETITIONS.

ELSEWHERE in this issue will be found the report of the committee on the W. N. Durant advertisement competition. From fifty to sixty designs were submitted, nearly all of merit. The specimens coming to hand in response to the offer of the Evelyn Tint Block Company are surprisingly numerous, considering the amount of matter to be composed. We venture to say that it will be to the interest of employing printers to give their workmen every opportunity and assistance to enter these competitions. It is our intention to advance this feature of THE INLAND PRINTER, and further announcements in that regard will be made in the near future. Meantime we acknowledge the welcome suggestions of many correspondents, which we shall turn to the best account.

#### PRESSWORK.

WE have pleasure in announcing, in response to numerous inquiries, that we have now in press and will shortly issue in book form the treatise on presswork by Mr. W. J. Kelly, which has been printed in regular series in these columns for some months past. The book has been prepared under Mr. Kelly's personal supervision, and no pains have been spared to make it of value to pressmen. We are convinced that no printer, pressman or otherwise, will feel that he can do without "Presswork." For further particulars our readers are directed to our advertising pages.

A DISPATCH from London says that a circular signed by one hundred and fifty members of the House of Commons had been sent to the editors of prominent daily newspapers throughout the United Kingdom asking them to cease demoralizing the people by reporting sensational cases of immorality or brutality and in other ways appealing to the sensual nature of man. This would seem to be a large order. On the question of morality as much as any other it is doubtful if an indiscriminate compliance with the request of the circular would be beneficial to the public.



THE BALLOON.

From a painting by Julien Dupre, in the Metropolitan Museum of Art, New York.

Engraved by  
ILLINOIS ENGRAVING COMPANY,  
Chicago.

Photograph by  
FACH BROTHERS,  
New York.

Written for THE INLAND PRINTER.

## THE COUNTRY NEWSPAPER.

BY FORREST CRISSEY.

THERE is no denying the fact that the majority of men who enter journalism, from the least of country editors to the greatest of metropolitan journalists, are drawn into the work through motives of ambition, for the rewards of newspaper work, in any line, are too meager in a financial way to be an inducement to those who are looking solely or mainly to the money return. If a consensus of opinions held by men who have served years in all the varied positions necessary to the making of a great city paper could be had, I venture to say that there would be few, if any, which would dissent from the proposition that the county, or at least the provincial newspaper, offers the best field for newspaper ambition.

The young man who starts a country newspaper seems universally filled with dreams of the time when he shall leave his insignificant beginning behind him, and help to mold public opinion for the great masses through the medium of the great metropolitan daily, which he reads with envious eyes. Very often he realizes to a certain extent his dream, but as surely as he finds himself in the position which has been the goal of his ambition, so surely does he find it to be an empty disappointment. He discovers himself to be a mere cog in a great wheel, and a very unstable cog at that, for "he knoweth not the hour in which his master cometh," the day when the axe will fall, the Tuesday morning on which he will receive a note, charming in its brevity, the burden of which is: "Your services are no longer required."

The insecurity of service upon a metropolitan newspaper is appalling, and each year witnesses a broadening of its sway. The number of editors in newspaper positions who are under contract, or who feel no anxiety regarding the term of their services, is infinitesimal compared to the whole number employed; in fact, it has come to the point where only men of national reputation, whose names are as much a consideration to the proprietor of the paper upon which they are engaged as are their actual services, are the only men who can hope to obtain contracts.

On the "local staff," that is to say, in the realm of the reporter, one soon ceases to have any anxiety as to when his turn will come to step out, for the reason that he considers it as simply a question of time, and is only surprised when his head has not rolled off and he knows that he has another week of service ahead of him. But the most alarming feature of work upon the big daily is the fear of growing old in the business—for it has long since ceased to be called a profession, except by college students, and those who know nothing about its grim actualities.

When the "push" and the "ginger" of youth is gone from the man upon the reporter's staff, he knows that there is nothing that can save him from being thrust out upon the cold world, excepting a "pull"

strong enough to secure him a seat at the exchange desk, or some of the very few lines of special work where agility of mind and limb are not prime requisites.

Sometimes a man is fortunate enough to acquire knowledge on certain lines valuable enough to keep him from the universal fate when he can no longer hustle. He may be able to "do politics," or may have acquired so wide and valuable an acquaintance among "old-timers" that the paper sees its way to give him a meager living in return for the knowledge which it has taken him years of the most active and unremitting labor to acquire. The chances, however, are considerably against this, and sprightliness of legs is as universal and essential a requirement in the local room as is sprightliness of mind or pen. The ghost of coming old age is in the closet of every local room, and, for that matter, every editorial room.

One of the most pathetic figures to be seen in a big city is the "old reporter," who is still trying to keep up with the young men and ward off the fatal day when he will be forced out of the ranks of active workers. Unlike even the betrayer of the Savior, he then finds that there has been no place prepared for him.

In contrast to this situation, which has been mildly drawn, let us look at the country newspaper, the rewards and opportunities which it offers.

Independence, individuality, honor and an indefinite tenure of service are among the most alluring of these. Here the man of the most modest means—and in some cases of no means at all—may become his own master, or at worst, his own slave, which is infinitely better than being someone else's slave, under the lash of a hired taskmaster—which is the best that can be said of service upon the big city daily.

If he has a spark of originality or talent he has an open field for its exercise, and no blue-penciled "copy reader" to hew his work down to the requirements of a cast-iron "policy," and nip the promise of originality in the bud as promptly as a council of Puritan elders would pluck a heresy.

The positions in the esteem of the community held by the editor of an average country paper and the average worker on the staff of the metropolitan daily are not comparable. The former is universally recognized as an important factor in the social and political life of the community, and it is his own fault if he is not a *leading* factor. The social standing of the city newspaper man, in nine cases out of ten, may be accurately described as a cipher. Perhaps the very nature, and especially the hours of his work, account very largely for this. They peremptorily deny him any participation in social life. The same is also true, in a large degree, regarding political preferment. A chance slip may possibly put it in his power to *unmake* an alderman, a judge or a governor, but the chances are against it. And if he does, *cui bono*? What does it profit him? Nothing, or so near to nothing that he



will never be able to distinguish the difference. If there is any profit in the transaction it seldom gets higher than the counting-room. He has simply done his work as a cog in the big machine. The only honor which he enjoys is to be envied by those in positions under him and hated by those above him, who fear that he may ultimately displace them. The only honor? No! When he goes back to the old country home to spend Christmas, if he is lucky enough to get so long a holiday, he is received with no small blast of trumpets by the country editor and his sympathetic constituency.

Age has no fears for the country editor, other than those common to all humanity. The longer he has been identified with the community, the broader and closer is his hold upon the people which compose it. Years strengthen rather than weaken his grasp upon the vital sources of income and influence. In the meantime he lives—not as a floating nonentity, but as a permanent and established factor in community life—and in most cases he enjoys comforts to which the city newspaper man, though the latter may receive twice his income, is a stranger. He may have a home in which he is something more than an occasional caller, a late nocturnal visitor.

If the country editor has literary talents, as many of them have, his situation is ideal, as compared with that of the city newspaper man, for the realization of his hopes. Freedom is the great essential in literary work, and this he may have to a broad degree, for his work is such as may be delegated to others at a profit on their labor. Moreover, he comes in close contact with those about him. He "rubs elbows" with them, as the expressive saying goes, and may enjoy a peace and leisure for character study and the working out of that which is in him which is an impossibility to the metropolitan newspaper slave, who owns neither his hours nor his soul, and who is possessed by the chronic fever of unrest, which renders him a hopeless exile to habits of thoughtfulness and contemplation. This spirit of intemperate craving for artificial excitement is the one thing which prevents many a jaded city newspaper worker from going back to oft-envied "green pastures" of country newspaper life.

Written for THE INLAND PRINTER.

#### SOME NEGLECTED TYPE-BODIES.

BY N. J. WERNER.

IN discussing the usefulness of the nine-point body with a typefounder the other day, he told me that most printers he met with still associated it with the old bourgeois, and called it a "bastard"; it was therefore somewhat unsaleable, though it is really one of the most useful type-bodies made, if the printers only knew it.

As far as the "bastardness" is concerned, there is no valid reason whatever for considering any body of the point system entitled to the designation. Every body has a fixed and regular proportion to all the

other bodies, can be readily justified with them, and each one has its legitimate uses as much as the others. If I made any exceptions at all, I would name the 5½-point, 11-point and 22-point bodies, which I think could have been left out of the scale without causing any inconvenience whatever.

Most old double small picas are now cast on 20-point, and a few on 24-point, instead of on 22-point. The same plan could have been pursued with small pica faces, which by measurement I find could have been easily cast on 10-point instead of 11-point bodies. I find, also, that nearly all the old long primer faces could have been just as easily cast on 9-point instead of 10-point. By doing this, not so much space would have been wasted on shoulders and in extra metal.

A study of the subject proves that the typefounders, in changing from their old systems to the point bodies, went to work in a very reckless manner, and gave no intelligent consideration, if any at all, to the fact that while making the change other improvements could have been incidentally effected which would have added doubly and trebly to the value of the point system. For one instance of such carelessness I refer to the fact that one size of a certain face is cast by the Johnson foundry on 36-point, by the Central foundry on 30-point and by the Dickinson foundry on 24-point; only one of the three can be right. The specimen books are full of evidence of such want of attention to the details which would have made the point system many times more serviceable to the printer than it now is. I may mention, also, that no founder seems to have considered the matter of uniform alignment, which hundreds of printers, as well as the Typothæte, have been asking for.

But this is digressing. I started to speak of the value of the 9-point body, and to disabuse the printer of the "bastard" view he has about it. To note some of its features: It is half-way between pica (12-point) and nonpareil (6-point); it is the half of 18-point, which, next to 12-point, is the most useful size in every jobbing series; it is three-fourths of pica, and one-and-a-half times nonpareil. On account of these good proportions it is now used for a number of border faces, and might well be used for more. Mr. J. R. Bettis, in an article on the arrangement of a printing office, says: "I consider bourgeois [9-point] the noblest Roman of them all." I coincide heartily with him in this view. 10-point is too large to be used for newspapers; yet many have it for body letter where 9-point should be the largest size permitted. Even for books I consider 10-point too large. I note that the typefounders of Germany in nearly all cases include the 9-point body in their various series of display and jobbing letters (11-point is omitted altogether), and I fail to see why our founders and printers should not give it the same proper recognition. The Johnson foundry, of Philadelphia, has cast a number of original faces on 9-point (3-line excelsior), and I hope it will

continue the practice, and that it will become general. I would say, however, that when the 9-point size is made, neither the 8-point nor the 10-point should be omitted between the 6-point and 12-point sizes. We have use for all of these sizes. Nor do I believe in casting an 8-point face on 9-point body, as some foundrymen do; it does not "fill the bill." Cut the face the proper size to match the body.

Before dropping the subject, I want to speak a good word for the 14-point body, which some printers, who don't know as much as they ought, also call a "bastard." We must have a size between 12-point and 18-point. Though there is an enormous "jump" between these bodies, most series are furnished without an intermediate size, and this makes them most awkwardly graded and proportioned. A fellow-printer told me the other day that he would also like to see a size between 18-point and 24-point in every series (and particularly in the "De Vinne"); but I am not asking to carry refinement that far. The need for the 14-point size in all series made as small as 12-point or smaller is, however, very apparent to every thoughtful and discriminative printer.

Ye considerate ones among the typefounders, please therefore let us by all means have the 9-point and 14-point sizes as permanent fixtures. Also bring them prominently forward, advertise them well, and teach the unwise printer the falsity of terming them "bastards." By pushing them you will "get your money back," and earn the gratitude of the progressive printers.

Written for THE INLAND PRINTER.

#### AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. XVI.—BY WILLIAM J. KELLY.\*

HAVING somewhat particularly described the leading peculiarities of practical presswork, I now deem it advisable to devote this chapter to the equally important subject of printing inks: their adaptability to speed, stock, rollers, working qualities, and similar etceteras.

#### BLACK INKS.

Perhaps no color of printing ink varies so much in grade as that of black, notwithstanding the simplicity of its basic form—lampblack. It is mainly from the oils and other ingredients in which the lampblack is triturated that different grades and qualities of black are produced. True, there are various kinds of lampblack, and also different methods of manufacture, as well as diversified elementaries.

The lowest quality of black is known as news or poster, and the finer qualities as cut or job.

News ink should be quite thin and deep in color for use on web presses, because of the great speed at which this class of machinery must be run. Such a grade of

ink covers quick and even; leaves the form freely, produces very little set-off, and decreases the friction of distribution to a minimum. A stiff ink will not print as solidly on newspaper stock as the former. Book ink, for general work, should be full of color, fairly strong-bodied, with medium drying qualities. Such an ink is suitable for antique, book or ordinary supercalendered papers. This ink will print well on these papers on such work as illustrated catalogues, pictorial magazines or similar forms, at a speed of one thousand an hour. When greater speed is required, then the grade of strength should be lowered to "short," but not too short, as in such a case the ink would not follow the iron roller in the fountain, and irregular color would be the consequence.

Wood-cut ink, intended for the higher classes of presswork, must possess the greatest degree of intense color, be strong, distribute smoothly, cover evenly and have a rich luster before and after drying. The drier in this ink should be of medium strength, and the printed work "sheeted" as it comes from the press. The speed should not be over seven hundred per hour. Results in keeping with the highest class of illustration are obtainable only on the closest and best supercalendered plate and extra supersized and calendered stock. Rollers made of glue and molasses composition are the best for this kind of presswork and ink.

Half-tone engraved plates should be printed on well finished and seasoned coated paper. By this I mean that the surface of the stock should be close and even, and the coating firm on the paper. The character of the surface of the paper can readily be seen, but the degree of firmness of the coating is not so easily judged, notwithstanding its essential importance. However, here is my method of ascertaining this: Wet with saliva the finger and thumb, and tightly press between them a sheet, or several sheets, singly, from as many reams; then open the finger and thumb and release the paper slowly. If the coating adheres to the finger and thumb, which will become evident in about half a minute, then the coating is weak and will pull off during the printing as it has done by the test. Such paper is not suitable for good work of any kind. A firmly coated paper, with a medium strong half-tone black ink, will produce the very best results, rollers and make-ready being equal. Nine hundred or a thousand impressions per hour is fast enough for good work.

But in connection with paper and ink suitable for fine half-tone printing I should mention that weight or thickness of paper will necessitate different conditions of ink for better effects and adherence to the face of the stock. For instance, a sixty or eighty pounds to the ream coated paper will show up ink and cut much better than when a heavier weight is used. The same ink and cut printed on a one hundred or two hundred pounds paper would look quite inferior; because the clay finish, being heavier or thicker on the weightier paper, absorbs the varnish in the ink too freely and

\*NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.



leaves the pigment on the surface of the stock, with this result: The color will look mottled or watery and also rub off easily when dry. In such cases I add a small quantity of good driers to the ink before going on with the printing, and thereby secure a nice working and covering color as well as a non-removable surface.

For jobwork, on hard papers and card stock, a stout-bodied ink with considerable drier and deep black color is requisite. Qualities costing from 75 cents to double that amount per pound give the best results, especially on jobbing presses. When used on cylinder presses it is often necessary to make use of a slightly shorter grade to accommodate speed. If such an ink, with good, fleshy rollers, does not distribute freely and cover smoothly, it is a sign that it is of poor quality, no matter how much has been charged for it per pound. I recommend keeping on hand a small quantity of good quick-drying ink, which can be used separately or mixed in with other ink. A few pounds of liquid driers and No. 1½ litho varnish is recommended for judicious use in jobbing blacks. When too stiff, a little bit of vaseline will be found sufficient to relieve the complaint.

(To be continued.)

Written for THE INLAND PRINTER.

#### HOW ENGRAVERS AND PRINTERS ADVERTISE.

BY HENRY LEWIS JOHNSON.

**T**WO influences combine to bring advertising by engravers and printers into increasing prominence. One is in the firms themselves, owing to changes in equipment and methods; the other is the great increase of the number of those who from time to time purchase engraving and printing.

Firms are known by fast presses, complete facilities and good work more than by any personal abilities. Particularly in the case of engravers, the personal characteristics which constituted the nucleus of the business of the old engraving companies have been superseded by impersonal elements. Instead of the individual skill, purely mechanical facilities and equipment have become more important.

In the past five years the advance has been made in photo-mechanical engraving from a few firms in large cities to new establishments in nearly every city and in large towns all over the country. While being the basis of engraving, photography has been equally important in supplying the work to be done. Illustrations have become a part of every branch of commercial, magazine and book work. Instead of being restricted principally to a few of the older publishing houses, the purchasers of engraving now include those who go into almost every publishing venture—magazines, daily and weekly papers, trade and scientific journals, promoters of land schemes and summer resorts, railroad and steamship agents, principals of academies and private schools, and special committees of historical and social organizations.

The work to be done is not confined to special channels, as the purchasers change so much. New

companies and organizations are springing up constantly. One of their first moves is for illustrating and printing something relating to the business. The problem is, how are engravers and printers to reach and to hold such a position as to influence this work. The would-be purchasers are largely beyond the range of personal solicitation. The work seeks the firm which is most widely known.

To be known in business circles is absolutely essential. Anything which gives prominence to, or by which one's business is made known, is advertising. The channels through which engravers and printers become known are imprints, circulars, salesmen, catalogues and advertising space in periodical publications. Whatever may be the success of all except the last-named feature, it is the advertisement in the regular publication which carries the strongest influence to the general purchaser. An advertisement conveys an impression of the successful business of the advertiser, and everyone wants to deal with successful firms.

It is a peculiarity of some new engraving and printing companies that they advertise the first year and then assume that they are sufficiently well known and cease advertising. In such a course, what becomes of the business of new purchasers and how is the volume of business to be maintained? Experience teaches that continuous advertising is essential.

A single edition of a large catalogue may be issued with immediate advantage, but it is not a sustained impetus, as with innovations and rapid changes in methods it will soon be out of date, when an advertisement should, of all things, be up to date.

Advertisements of engravers and printers are placed in daily papers, magazines, annuals, trade journals, programmes and souvenirs. Instead of spasmodic advertising, resultant upon solicitation, it is necessary that it be done on well-defined lines. The territory to be covered, the particular business to be sought, and the preparation of the advertisements must be carefully considered.

As much depends on the advertisement itself as upon the placing of it. It must have some "pull," some influence to action. It is not enough to give name, business and address. Under some circumstances some good might come, but manufacturers and retailers who get their business from advertising do not do it in that way. There must be some point or reason to the advertisement—low price, facility, quality, accuracy, or some such advantage.

For some time it has been the practice for engravers to make up their advertisements in the form of reproductions of popular paintings and art subjects, with only a business card added. Everyone is interested in an attractive illustration; but the point is, does the particular illustration suggest to the prospective customer any similarity or advantages to work which he has in mind. If it does, and leads to an inquiry,

the advertisement has fulfilled its mission. Advertising in which engravers offer to sell duplicates or to send certain prints for a few stamps is increasing. Unless the subject is very popular, the returns for prints and duplicate plates are not likely to show a profit. The real business lies in following up the correspondence, soliciting further orders.

It requires careful attention to present in an advertisement such an illustration or suggestion as may be nearest to the mind of the reader. If an engraver advertises in a boot and shoe paper, he gives a specimen engraving of a shoe, a factory, or some machinery. The specific subject and its quality form an exact basis for the reader's judgment.

In souvenirs and historical works, views and portraits are naturally the subjects which would have the most direct influence in an engraver's advertisement. General advertisements in newspapers and magazines must be based on some argument of promptness, price or special resources, such as apt originals for holiday uses.

The clientage of printers is very much the same as that of engravers. Printers are more limited in the range of their business; the advantage of personal inspection of the work by the customer during its progress, and the bulkiness and weight of printed matter are restrictions. Ordinarily it is only when large contracts are placed in competition or special facilities are desired, that work goes to any great distance.

A printer has practically but four things to advertise—range of work, promptness, price and style. The advertisement of a large office influences small orders as well as large, since it is reasonably assumed that the greater includes the less. The special branches into which printing is being divided are the prime points to advertise. Some offices are limited entirely to book composition, and number among their customers publishers at a distance.

In all large cities there are firms who specialize their work into ticket, theatrical, law brief, catalogue, programme and small job printing. The most noteworthy features of printing offices as constituted at present are the arrangements by which the complete planning, illustrating, printing and binding of catalogues and books of outing are done. It is only reasonable that those who are closely identified with printing should have the best ideas of make-up and illustration in preference to manufacturers and passenger agents who are concerned primarily with manufacturers and traffic, respectively. In addition to composition, paper and good printing, the customer is buying ideas up to date. Style and effectiveness are profitable returns on the investment.

There are great opportunities open to engravers and printers who reach out among the increasing ranks of purchasers. Under the present tendencies of specializing the different classes of work, advertising is becoming a leading factor in influencing business and successes are being won by it.

Written for THE INLAND PRINTER.

#### BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY IRVING.

THE obnoxious Mr. Comstock has failed dismally in his efforts to enjoin the sale of certain old classics left in the hands of the receiver for the Worthington Company. The books which gave offense to Mr. Comstock are "Tom Jones," "The Arabian Nights" (Payne's translation), "The Decameron," "The Heptameron," and others of similar character, all issued in handsome form in limited editions. The judge before whom the case was tried, being an intelligent man and a lover of good books himself, was not like-minded with Mr. Comstock, and has handed down a decision which it is believed will simplify considerably that gentleman's labors in the future.

THE *Studio* for June is one of the best numbers yet issued of that most excellent periodical. Mr. G. P. Jacomb Hood leads off with a note on the dry-point etchings by Helleu, with five reproductions which show the etcher to have "an alert sympathy with the spontaneous and bird-like movements of the well-dressed, well-bred Parisian woman and child." The auto-lithograph supplement is by R. Anning Bell, "a study in movement." Among other articles there is one on "Stencilling as an Art," by E. F. Strange, and "On Coloring Sculpture," by George Frampton and Matthew Webb.

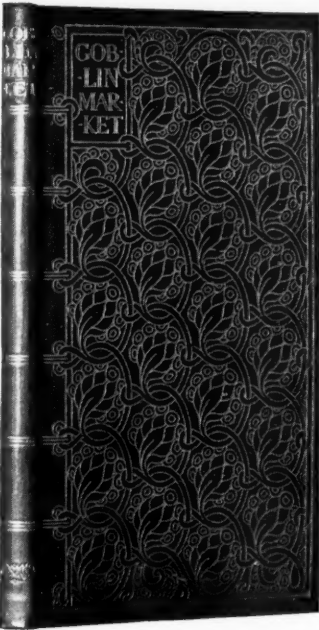
FROM the *Bookman* for June we learn that Mr. Thomas J. Wise has in preparation a catalogue of his library. From another source we learn that Mr. Austin Dobson is preparing a catalogue of his collection of books and manuscripts. Both are to be limited in number and are for private circulation. The Ashley Library, the name given by Mr. Wise to his collection, is particularly rich in first editions of nineteenth century authors, and in unique and annotated copies of famous books. The *Bookman* promises that this catalogue shall contain some remarkably racy notes on the frauds of booksellers and publishers. One of the chief sinners of them all was the late John Camden Hotten, one of the least of whose offenses was the practice of printing edition after edition of a book all of which appeared as the first. In this way Mr. Hotten obviated the payment of additional royalty to the author. Mr. A. C. Swinburne suffered from this practice, and in a letter to Mr. Wise, which is to be printed in the catalogue of the Ashley Library, he pays his respects to Mr. Hotten in the following paragraph: "The moral character of the worthy Mr. Hotten was—I was about very inaccurately to say—ambiguous. He was a serviceable sort of fellow in his way, but decidedly what Doctor Johnson would have called 'a shady lot,' and Lord Chesterfield 'a rum customer.' When I heard that he died of a surfeit of pork chops, I observed that this was a serious argument against my friend Sir Richard Burton's views of cannibalism as a wholesome and natural method of diet.

MUCH has been said and written against the man who will not loan his books, as also against the man who insists on your borrowing his. The book-lover has a tender regard for the brother who is loath to lend, who promises you, perhaps, "yes, by all means, I will bring it in to you the next time I come," or, "I will send it tomorrow," and never does. But there might very properly be some protection for the generous book-lover who does lend, without consideration—some protection for the book, we mean. A kind of lease might be drawn up, somewhat similar in purport to that which the landlord requires of his tenant—"no nails shall be driven into the covers"; "children shall not be allowed to handle, or draw pictures on the margins"; "borrower shall not use as Queen Elizabeth did Sir Walter Raleigh's cloak" (as happened to a book loaned by the present writer); "in no circumstances is borrower to reloan (or sublet) to another without the permission of the owner," etc., etc. And no well-drilled borrower should take offense



when offered such a document to sign. One wise old fellow, W. J. Thoms, we believe it was, would never loan a volume out of a set. No, he would say, you just take the whole set, then if you forget to bring it back you will have your set complete, and I will not have a broken one. A lady who borrowed my "Random Itinerary" for review, thanked me in her column by saying: "It may not be amiss to state that it is principally book borrowers who really read books"; and as she handed it back to me, with the evidences of a rainfall on its gilt top, I thought of Logroller's bright saying, "How little does she know of books who deems them only to be read!"

THE fad of preserving the original cloth or paper covers of books when rebinding, like all other fads, is carried to extreme. It is a point of sentiment with the lover of Keats



to prefer his "Endymion" in the original paper boards. And if the book is to take its place on the shelf with others in fine binding, then "Endymion" must have a morocco wrapper or slip case, properly lettered, that it may appear as well dressed as its neighbors. Publishers thought of little but the souls of their books in the days when "Endymion" stole to light; but today some artist of distinction would be called upon for a design in ornamental cloth worthy of the subject, something that would appeal to the eye. This decorative cloth for commercial covers may or may not soon give place to something else, but one hopes it will first receive all the development it is ca-

pable of. While artists like Mr. Laurence Housman, and others named in a foregoing article in the present number of THE INLAND PRINTER, give us of their best we have no fear of the decadence of the art. Several of Mr. Housman's designs have already been reproduced for THE INLAND PRINTER, but none more distinctive perhaps than the accompanying, made for Miss Rossetti's fanciful poem, "Goblin Market," lately issued in a new edition by Messrs. Macmillan & Co. It should be added that this design is much reduced in the reproduction.

THE *Bookman* makes another announcement of interest to the lovers of choice verse, a complete edition of Mr. Austin Dobson's poems, which is to include much hitherto unpublished matter, and to be illustrated with etchings by Lalauze, of Paris. The book will be published in the autumn.

THE regular reader of these random notes on books and authors (if any such there be), may have noticed in the writer a fondness for certain authors and certain books, by his repeated references to them, and though charged with being no reader of books but a lender only, he does look within the covers occasionally, and is always rewarded when the book happens to have some association with that name of blessed memory, Edward Fitz Gerald—"Old Fitz," as Tennyson called him, "one of the kindest of men, and I have never known one of so fine and delicate a wit. I had written a poem to him the last week, a dedication, which he will never see." Thackeray loved him among the first of his friends; and Carlyle, likened by some wit to a hedgehog rolled up the wrong way, and "menting himself with his prickles," he had nothing but good to say of the English Omar, "the peaceable, affectionate, and ultra modest man, and his innocent *far niente* life." An

"ultra-modest" man he was, surely, "who took more pains to avoid fame than others do to seek it." His life was innocent enough, perhaps, but not altogether idle it would seem to one who reads his "Letters and Literary Remains." A new edition of the "Letters," in two volumes, with many additions, and a full topical index, has just been issued by the Macmillans in their Eversley Series, and at a price within the reach of all. Familiar letters are not always pleasant reading, unless they be by a Fitz Gerald. No matter to whom addressed, or on what subject, his letters always have much the air of being addressed to the reader. One cannot, in the brief space of a note, undertake to make extracts, but to the reader who cares for the Rubaiyat, or Calderon, or the wise and witty comments of an author on his contemporaries and on literature, to such an one Fitz Gerald's Letters will be a stream of pleasure that does not flow from epistolary correspondence in general. The spice and red wine of the Orient, diluted with the art and nature of the North, are served to suit the taste of the most exacting literary gourmet.

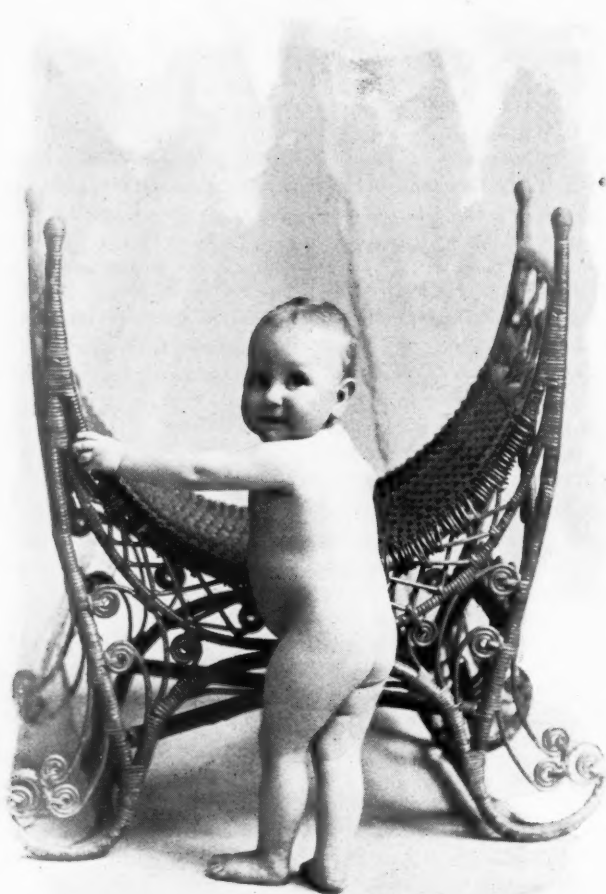
NUMBER 4 of *The Chap-Book* (Messrs. Stone & Kimball) is quite equal in interest and beauty to its predecessors. Verlaine, the new French poet, holds the place of honor. Miss Gertrude Hall gives an English versification of "Moonlight," and M. G. M. translates from the French of Anatole France a note written *à propos* of his book of poems, "My Hospitals," which we understand is shortly to be given an English dress. A portrait of Verlaine, which accompanies the *Chap-Book*, shows him to be less of the ogre than do the abominations that have previously appeared "in our midst." M. France tells us that Verlaine "is a superb and magnificent savage," who "has always had a very confused idea of social life." He is the chief of the Decadents and Symbolists, and notwithstanding his "confused idea," his friends are the most "brilliant spirits" of Paris. "Vicious and *naïf*, he is always true; in the inimitable accent of truth lies the charm of his little book, 'My Hospitals.' It is written with an absurd and ridiculous syntax, and yet with a marvelous music which cuts one to the heart." His "idea of social life" reminds one of Villon, but somehow one thinks of Gerard de Nerval as one reads the following lines on

#### "MOONLIGHT."

- "Your soul is as a moonlit landscape fair,  
Peopled with maskers delicate and dim,  
That play on lutes and dance and have an air  
Of being sad in their fantastic trim.
- "The while they celebrate in minor strain  
Triumphant love, effective enterprise,  
They have an air of knowing all is vain—  
And through the quiet moonlight their songs rise.
- "The melancholy moonlight, sweet and lone,  
That makes to dream the birds upon the tree,  
And in their polished basins of white stone  
The fountains tall to sob with ecstasy."

#### MR. GREELEY'S BRANDIED PEACHES.

UPON one occasion Horace Greeley's unimpeachable teetotalism was open to impeachment. He was dining at the house of an anti-slavery subscriber to the *Tribune*, who had a fondness for good dinners. When the dessert was brought on Mr. Greeley was asked if he would take some preserved peaches; and, when he replied in the affirmative, a saucerful of them was set before him. He consumed them with gusto, told of his liking for the fruit, said they were particularly good, asked for more, extolled their peculiar flavor, and inquired how they were preserved that he might have some prepared for use in his own domicile. Not till Mr. Greeley's saucer had been emptied for the second time did his host let the secret out: "They are brandied peaches!" The champion of teetotalism expressed his disapproval of all alcoholic drinks, while his face beamed with satisfaction.—*New York Sun*.



AN ENVIED SUMMER PRIVILEGE.

Written for THE INLAND PRINTER.

## PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

ONE of the interesting patents granted during the month illustrates a novel use for the popular pneumatic-tired bicycle; in fact, nothing less than to utilize it as a printing machine, to transfer advertisements, etc., to sidewalks and pavements. Secured between the wheels is an ink well and a

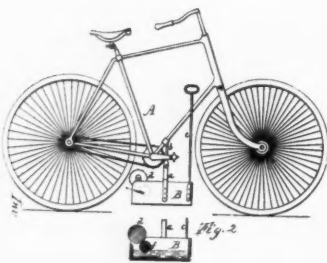


FIG. 1.

transfer roller bearing the type representing the word to be printed. By depressing a convenient handle, shown at *c*, the type wheel transfers the ink to the tire of the rear bicycle wheel, and the further progress of the wheel prints the word upon the pavements or sidewalks. The device was patented by the inventor, Mr. Edmond

Redmond, of Rochester, New York.

Fig. 2 illustrates a multiple color printing machine invented by William H. R. Toye, of Philadelphia, assignor to the "Simultaneous Chromogravure Company," of the same place. The main object of the invention is to provide a press wherein very exact register can be obtained. The carrier device consists of a number of separate blocks abutted end to end and connected to suitable bands. Part of the blocks are provided with gripper mechanisms for the purpose of seizing and carrying forward

the sheets, and part of the links of the carrier are provided with teeth which engage teeth upon the independently driven type cylinder to secure accuracy of register.

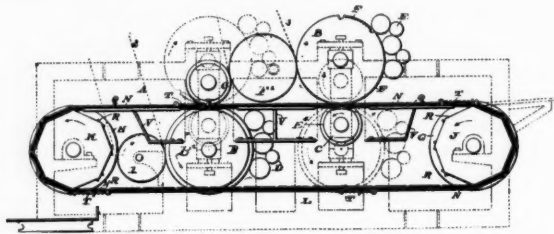


FIG. 2.

A novel registering attachment for accurately adjusting printing plates to cylinder presses forms the basis of a second patent to the same person (see Fig. 3). The invention resides in the frame, adapted to be secured to the printing cylinder, and having adjustable binding bars on which are secured strips carrying the printing plate. The binder bars are adjustable along the side bars of the chase, and the strips *J* which hold the form can be clamped at any point along the binder bars. This enables the pressman to secure positive and accurate register.

A novel electrotpe block, patented by William T. Barnum, of New Haven, Connecticut, is shown in Fig. 4. It is composed of two longitudinal members, each having a rib at its

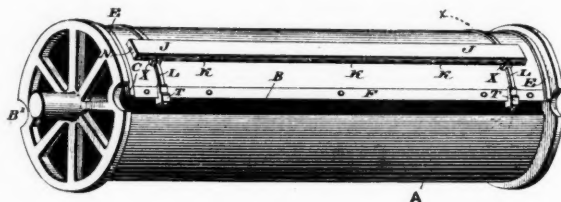
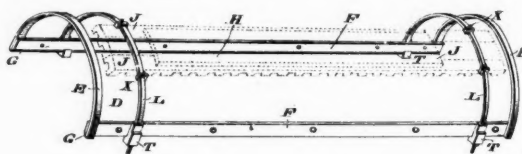


FIG. 3.

outer edge to retain the face plate. Passing through adjoining flanges beneath the members are spring pins which hold the two members together but permit them to be moved apart when it is desired to remove the face plate. One of the members is generally provided with a push button to enable the compositor to detach the face plate if it adheres.

Fig. 5 shows a side elevation of a rotary printing press invented by Johann Peterluhn, of Leipsic, Germany. The

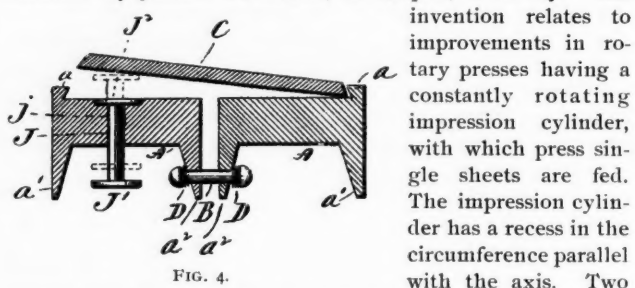


FIG. 4.

invention relates to improvements in rotary presses having a constantly rotating impression cylinder, with which press single sheets are fed. The impression cylinder has a recess in the circumference parallel with the axis. Two gripper bars are mounted to move to and from the circumference of the cylinder and into and out of said recess. Arms to move the gripper bars are operated at suitable moments by cam tracks.

A counting attachment for job presses is shown in Fig. 6. It was patented by Henry La Fountain, of Cleveland, Ohio.



The counting device is supported on the press by means of a bracket L, and is operated by the arm N at the end of the pitman M. This arm strikes against the lower pin of an L-shaped lever pivoted on the side of the counter case, and this lever imparts motion through a pawl and ratchet to the usual train of numbering wheels. When the impression plate is "thrown off" the arm N is turned out of line so that it cannot strike the pin actuating the registering wheels.

The ticket printing machine shown in Fig. 7 was invented by William B. Gray and D. F. Bowen, of Denver, Colorado.

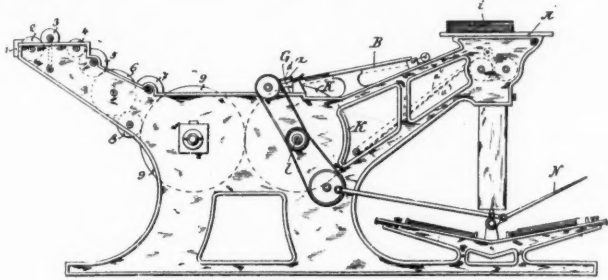


FIG. 5.

It is especially designed for use by conductors on street railways. The tickets are printed upon an endless tape of paper and then severed by the knife 13. The tapes are carried upon the peripheries of a series of disks, and when made upon a small scale the device is to be secured to the person of the conductor in a convenient manner.

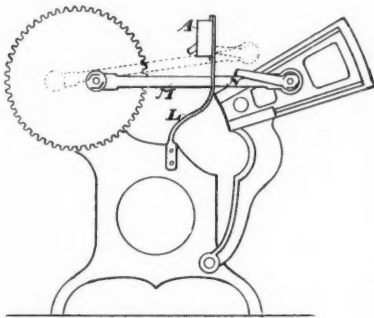


Fig. 1.

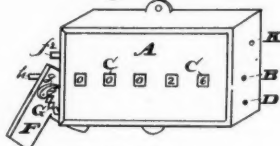


FIG. 6.

here to the front edges of the spaces which extend beyond the matrices proper. It sometimes happens, therefore, that there is a gradual accumulation of type metal on the edges and sides of the spaces, so that when they are introduced

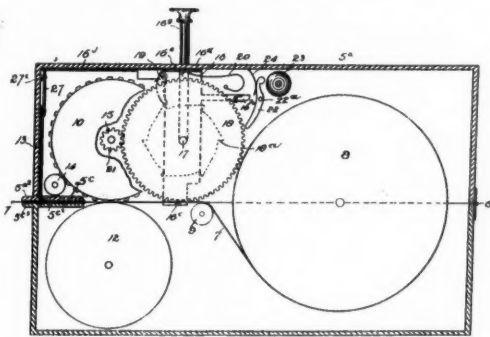


FIG. 7.

into succeeding lines they have a tendency to prevent the closing up of the line and to mutilate the side walls of the matrices. This action results in the formation of burrs or projections of the edges of the linotypes between the letters.

To prevent such accumulation the inventor makes use of a scraping or cleaning mechanism which constantly removes the adhering matter. Its location and mode of operation

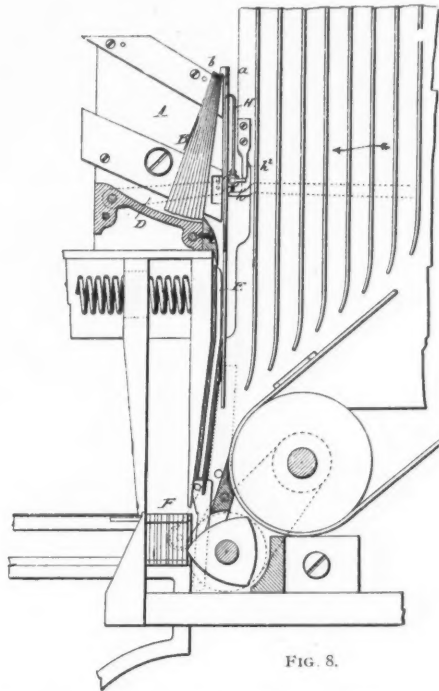


FIG. 8.

will be sufficiently understood from the illustration (see Fig. 8).

Fig. 9 is a stencil printing machine invented by William G. Fuerth, of Newark, New York, assignor to the A. B. Dick Company, of Illinois. A is a stationary bed-plate, above which

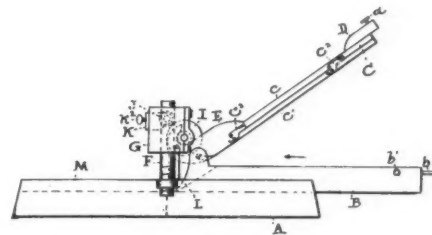


FIG. 9.

moves a sliding frame, comprising two main parts; the printing bed B to receive the impression sheet and the pivoted stencil frame C. In operation, with the parts as shown in the cut, a sheet of paper is laid upon the printing bed B and the sliding frame is then moved in the direction of the arrow, the inking roller printing the paper through the stencil.

The only design patent relating to the printing interests, granted during the month, is illustrated in Fig. 10. It represents a new border which has the effect of giving the type within it the appearance of standing out, as though printed on a block. The design is that of Edward B. Fox, of Bryn Mawr, Pennsylvania.

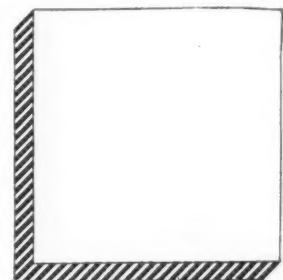


FIG. 10.

UNCLE MOSES — Dey Confed'rets wus bad people durin' the wah, an' dey's bin gettin' wus evry since. You can't read de papahs nowadays widout you see dat "the confed'ret he grabbed de money an' run," or dat "the confed'ret 'posed a game er khards."



THE KISS AT THE WELL.

Half-tone reproduction from photograph, by  
FRANKLIN ENGRAVING AND ELECTROTYPING CO.,  
Formerly A. Zeese & Co.,  
341-351 Dearborn street, Chicago.  
Duplicate plates for sale.

See advertisement page 412.





While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

#### FAST TYPESETTING.

To the Editor:

ALBIA, Iowa, July 16, 1894.

I would like to call your attention to a piece of rapid type composition by a friend of mine, Mr. A. S. Lupton, of this place. On July 11 he set 1,850 ems from 9:15 A.M. to 10:15 A.M., and in the next hour, 10:15 to 11:15 A.M., set 1,975 ems. On July 14, in an hour's setting, from 2:30 to 3:30 P.M., he set 2,030 ems. Type was brevier, leaded. Is this not above the average brevier record? Type measures 14½ ems to lower-case alphabet. Set 13 ems pica in width.

CLINTON PERRY.

#### RECIPE TO DULL THE FACE OF TYPESETTING MACHINE SLUGS.

To the Editor:

DETROIT, Mich., June 29, 1894.

In *THE INLAND PRINTER*, of a recent issue, I saw that a patent had been granted to someone for inking the metal slugs as they came from the typesetting machine, so that the glitter would not injure the eyes of the make-up.

A simple remedy for that is to dissolve a small quantity of black aniline in the lye pot, and when the galley is rubbed off after proving, the bars are dulled so that the face is almost as black as old type. This is a simple remedy and costs comparatively nothing. It does not hurt the type or lye in any way.

You might publish this if you see fit. It may do some poor make-up good.

RAYNOR & TAYLOR.

#### MORE ABOUT HALF-TONE PLATES.

To the Editor:

TOPEKA, Kan., July 6, 1894.

"What's the matter with those plates?" seems to be a prevailing question among printers and pressmen. The half-tone process came upon us with all the brilliancy of a meteor, and we are now only recovering from our enthusiasm sufficiently to begin to appreciate the fact that many supposed half-tones really have no "tone" at all except under specially favored circumstances.

I am of the opinion that much of the trouble complained of is due to the "texture" of the screens used by the platemakers, and that in placing future orders for half-tone plates the printer should consider the probable range of work that will be required of them, the quality of ink and paper to be used, and order accordingly. If the plates are to be printed only in a book, or similar publication, where a high grade of ink and paper specially suited to half-tones can be used, then a plate of the texture of 135 lines to the inch will give satisfactory results in the hands of a good pressman. On the other hand, if it be probable that the plates will be printed many times, as they would be if illustrating public buildings, colleges or schools, or if the plates are intended for use in a publication or periodical where high grades of ink and paper cannot be used, then a texture of 100 lines to the inch will give better results than 135 lines.

If you order a plate made 100 lines, or 90 lines, or 110 lines, the platemaker may write back to the effect that you don't know what you want; that some other texture will be better;

all because he has not the proper screen to make what you have ordered. Heretofore they have been experimenting and are not yet a unit on this question of texture. One Chicago firm say they can make plates 55, 85, 110, 120, 130 and 150 lines; another makes only 65, 85, 130 and 150; another 85, 120, 135 and 150; another says "anything you want," and so on. Most of these platemakers classify their work into coarse, medium, fine and extra fine. The coarse and medium embrace all textures between 55 and 85 lines, and the fine and extra fine all between 110 and 150. I think there is too much difference between the medium (85) and fine (110), and am firmly of the opinion that it is time for the printer or pressman to choose and assume responsibility for the texture of his half-tone plates when he can do so. Many an hour has been spent on make-ready, rollers and ink that might have been saved had the plate been made to suit the printer's materials instead of the pressman trying to make the materials suit the plate. Best results are, of course, obtained only by means of the best materials; but the question of materials is out of the province of the platemaker and entirely within that of the printer; the latter must do a little thinking and stand by his conclusions.

A plate 60 lines to the inch, if well made, will give satisfactory results on news paper with news ink; one 100 lines to the inch will work all right on a fair quality of book paper with book ink; one 135 or 150 lines to the inch requires a fine grade of coated (or enameled) paper, and the best of cut ink. Again, a plate finer than 100 or 110 lines ought not to be electrotyped; only a few electrotypers can do it. Generally speaking, they will experiment with the plates at your expense.

A good example of opposite results in half-tone work can be found in two magazines—the *Review of Reviews* and the *Cosmopolitan*. The platemaker will insist that the *Review* should use better paper and ink; but unfortunately the platemaker is not running the *Review*. It should, however, use plates more suitable to its paper and ink.

T. B. BROWN.

#### THE LINOTYPE IN AUSTRALIA.

To the Editor:

WELLINGTON, N. Z., July 1, 1894.

Australasian newspapers in the main follow the English style, and the last item in the last column of the last page consists of the "imprint." One of the most influential of Australian daily papers (six issues a week) bears the following finish-off legend in nonpareil:

Printed and published by WATKIN WYNNE  
for the proprietors, at THE DAILY TELEGRAPH  
Office, King street, Sydney, in the Colony of  
New South Wales.

An up-to-date morning newspaper, with a large and wide circulation, backed by a wealthy directorate and enjoying a powerful political influence, is the *Daily Telegraph*, of the capital city of the parent British colony of the Southern Seas; but it is not so many years ago that Dame Rumor told a tale to the effect that the struggle for a lasting place in journalism cost its management a sum over-running \$500,000.

Some months ago Australasian printerdom was shaken to its very depths by the announcement by the *Telegraph* that it was the intention of the management to put in the Linotype typesetting machine, and their consequent "regret" of the necessity for serving notice of dismissal upon thirty of their employes. Speculation became rife all over the colonies as to the effect of these devastating weapons of civilization, and as the great mass of printers were ignorant upon the history and progress of typesetting machines, American typographical literature became a much-sought-after article for digestion. The long-looked-for, but much-dreaded machines arrived at last, and out came the *Telegraph* with a long and interesting account of the installation of the "Mergs." This has been devoured with avidity, and in chapels in the other colonies a copy of the *Telegraph*, containing the "Merg. article," passes

from hand to hand until its creases are as numerous as those on a greenback.

The article opens as follows: "It has always seemed strange to me," remarked a prominent Australian journalist the other day, "that notwithstanding the rapid strides made in the direction of improved printing machinery—more especially in the rapid production of newspapers—that the initial movement, the setting of the type, should remain exactly as it was hundreds of years ago." Then follows the history of movable type, which leads up to the "Daily Telegraph enterprise," and "that it should be the first newspaper in the southern hemisphere to import the machine was only in keeping with its up-to-date policy. The same spirit of enterprise which prompted the proprietary to introduce electricity and the latest improved machinery into their new offices, to advance with the times, to mark it out as a paper on which 'conservative tradition' had no weight, led to the recent dispatch of Mr. Watkin Wynne, the general manager, to America, England and Canada to investigate the advances made in the direction of typesetting by machinery." [As a result of his investigations, Mr. Wynne ordered twelve Linotype machines, which arrived safely—too safely, many comps. have cried—at Sydney via Vancouver from New York (a rather round-about route), and their arrival was signaled by a notice to frame-holders that their services would be no longer required from that day month!]

The article under notice devotes considerable space to a description of how the machine looks and works, accompanied by eight explanatory wood cuts; Mr. Lee Reilly's performances upon the machine in the *Tribune* office are quoted pretty fully, Mr. Wynne being in New York when the "411,200-em record" was put up; the opinion is indorsed that "active men taken from case make the best operators"; and a "solid take of opinion" from the columns of the *Union Printer*, "one of the most powerful society papers in the States," is reprinted, said take informing us, in conclusion, that the machines will not hurt union membership, but "we shall work fewer hours and have less strain on our nervous system." Truly, we shall see the six-hour day!

As to the effect of the introduction of the machines upon compositors, the *Telegraph* says: "Wherever machines are introduced, some slight trouble with the 'hands' they displace must be expected. In the case of the *Daily Telegraph*, however, amicable terms have been made with the New South Wales Typographical Association, under which it is guaranteed that the average earnings of the men shall be at least equal to their average earnings while setting by 'hand,' therefore, while the machines will undoubtedly effect a large saving in the working expenses of the office, the men employed will not suffer the slightest reduction of wages. . . . In the end the public will be the gainers rather than the newspapers."

The following is a copy of the agreement with the typographical association referred to in the above paragraph:

THIS AGREEMENT made this twenty-fifth day of April, 1894, between the directors of the Daily Telegraph Newspaper Company, Limited, of the one part, and the New South Wales Typographical Association of the other part, WITNESSETH that the following rates of pay and conditions of employment for compositors working the Linotype machines [in the production of the *Daily Telegraph* newspaper] as now agreed to, and as hereinafter printed, shall continue in operation and effect for not less than twelve months from date hereof:

1. Compositors learning to work Linotype machines shall be paid one shilling and sixpence (1s. 6d.) per hour until such time as they become efficient operators, and it shall be within the discretion of the employer to remove the learner at any time he may see fit.

2. The standard of efficiency shall be the ability of the operator to set and correct an average of 7,000 ems per hour, with the necessary capability to produce tabulated and other matter in a proper and workmanlike manner.

3. The rate of pay for efficient operators shall be 3d. per 1,000 ems set and corrected, including in the cast-up all headlines, leads, or other additions made by the house, and measured according to the face of the letter. For tabulated matter: 2 columns to count one-third extra; 3 columns, one-half extra; 4 columns, double the ordinary rate.

4. The hours of composition shall be sufficient to make the average weekly earnings of the efficient operative staff at least four pounds four shillings (£4 4s.) without exceeding 48 hours' composition, and this amount shall be the minimum average pay. But this condition shall not apply to grass hands employed temporarily by the house.

5. In the event of the hours of composition for any week being insufficient to enable the staff to earn the average above stated, the employer shall make up such difference, and shall pay the same to the operators pro rata to their earnings. Provided that operators on the machines shall not be required to make up the time aforesaid in composing matter for outside work not pertaining to the publication.

6. Standing time to be paid for at full rate per hour. In standing time 10 minutes to be reckoned as a quarter of an hour, 20 minutes as half an hour, 35 minutes three-quarters of an hour, and 50 minutes as one hour. Standing time to be totalled up at the conclusion of each week's work.

7. All operators duly appointed to a machine, and all compositors duly appointed as permanent hands, shall be entitled to receive seven days' notice of dismissal, and shall be compelled to give similar notice of an intention to quit.

8. The rate paid for compositors engaged on time other than machines shall be one shilling and ninepence (1s. 9d.) per hour.

9. Machines to be cleaned by the house.

In the event of either party to this Agreement at the expiration of twelve months aforesaid desiring an amendment thereof, at least fourteen days' notice shall be given, and the proposed alterations shall be considered at a conference representing both parties to this Agreement.

Signed on behalf of the said Company: W. Wynne, the Daily Telegraph Newspaper Company, Limited.

Signed on behalf of the New South Wales Typographical Association: Henry J. Mason, president; J. Cris. Watson, A. Leaver, E. Harrison Hurley, secretary.

American printers will find it very interesting to compare the Sydney—or shall I call it the Australian agreement, for undoubtedly the Sydney Typographical Society has established an agreement which will be used throughout the colonies as the machines come into general use—with the American agreement or agreements. There are many interesting points for comparison, as I found upon looking over the latest Chicago agreement (March date), but my space is too limited to go over the ground. But if the reader goes in for a comparison himself, it will help him if I state a few necessary directions, without which he will doubtless be unable to enjoy to the full the parallels and differences. The directions are: (1) The English style of measurement is in use throughout Australasia—that is, by the 1,000 ems not *ems* (some offices cast up by the alphabet, while others take the *n* quad, and others again the lower-case *n*); (2) the piece rate in Sydney is 1s. 1d. (36 cents) per 1,000 ems, and the time rate £3 (\$15); (3) a day's work in the craft is of eight hours' duration, beginning at 8 A.M., with an hour to lunch; (4) overtime rate is 1s. 6d. (36 cents) per hour; (5) generally speaking, evening newspapers are set on time; (6) there is no Sunday work in Australasia on newspapers.

In connection with clause 5 and its proviso in the Sydney agreement, a parallel to which I have not come across in American agreements, there is some very interesting history attached to its making by the typographical society and its adoption by the *Telegraph*, which is well worthy of permanency in this article, and which will be read for the first time by many Australian comps. when they see it in this journal.

I may begin by informing you that the chapel of the *Telegraph* has long been known in society circles as being composed of "white" men, as has been proved on more than one occasion in the history of the craft. When the thirty notices went round the frames, it was natural that the companionship should go into the subject, and they did to so unanimous a tune that when the time for action arrived (it came during "dissing" time), the directors having shuffled a great deal over the making of an agreement concerning the machine, the men refused to lift a line of "dis." until the house agreed to confer with the society upon a scale drawn up by the latter body. A conference took place, and a heated discussion followed, especially upon clause 5 and its proviso, and also upon the directors' desire to bind every operator in a bond of £20 (\$100) not to leave their employ within twelve months. The house would have none of the proviso, and the society would not indorse the bond, and finally the directors gave way upon both points and signed a twelve months' agreement, and this agreement



was afterward unanimously indorsed by one of the largest meetings of printers held by the New South Wales Typographical Society, showing the intense interest taken in the invasion of the "Merg."

The coming of the machine called forth the following entertaining lines, which should prove of special interest to all connected with the art preservative. The piece is headed :

## THE LINOTYPE MACHINE.

I am the Mergenthaler—  
 "Merg," they call me  
 When they want to be, like me,  
 Expeditious;  
 Like the doom of Ulysses I come  
 From across the water;  
 I cast my lines and build my home upon the  
 Tottering throne of printerdom.  
 I am king, jack and deuce,  
 With the ace turned,  
 And am trump at all suits.  
 When I spring myself  
 Things had better take a tumble,  
 For I come to stay.  
 The poor printer man,  
 Who used to have to work all night  
 And then drink beer all day,  
 Can now have all his time to lish,  
 For I have  
 Spilled him out.  
 His erstwhile sixty lines an hour, and  
 Rotatory fat,  
 Are in the fire, for I can  
 Double-discount him at his own game.  
 He is behind the procession,  
 And unless he learns to  
 Paw my keyboard  
 He might as well go dead.  
 I'm going to make or break  
 Somebody—and I don't care-a-  
 Dam who.  
 The sand's in my gizzard  
 And my dander's up;  
 And if I'm not the winning double, then  
 What can win?  
 Like a nigger,  
 I'm a good servant  
 But a bad master,  
 And if all hands don't look out  
 Something's going to drop.  
 See!  
 When I say "Boo!"  
 The boys all booze,  
 And when I sing my little song  
 They dance.  
 I strut in pride  
 And mock at Faust and Gutenberg;  
 For lo!  
 I am the Mergenthaler—  
 And I'm a dizzy swell.

TOM L. MILLS.

## FROM FRANCE.

To the Editor:

PARIS, France, July 2, 1894.

The newspapers did not display originality, of any marked character, with respect to the abominable crime of which President Carnot was the victim. His biography was on the tip of every tongue, and his likeness in every mind's eye. The most salient feature in his life was his unexpected elevation, in 1887, to the chief magistracy of France. His full black beard, rigidity of form and the absence of expressiveness in his features, made his likeness as easy to fix as to remember. In the description of his assassination, it was so matter of fact, was devoid of all uncertainty, was witnessed by so many consterned eyes, and unprevented by so numerous paralyzed hands, that there was no play for imagination. One—a pupil journalist, no doubt—writer attempted to ornament the murder with a recollection of his classics, by hinting that the assassin wreathed his poignant with flowers like Harmodius—an equivocal imagery, but that never reached to Aristogiton. Much independence of fact was shown by "our own artists." The open landau had the usual coachman and footman on the box seat; the fact,

however, being that when the president visits the princess his carriage is always drawn by artillery horses, *en Daumont*, with two artillerists as postillions, and it was thus at Lyons. In the carriage with M. Carnot were the mayor of the city and two functionaries in uniform; the mayor alone punched the assassin's head after the dagger had been driven home; other artists represent the functionaries as knocking down the criminal.

One bit of fresh news in the biography of M. Carnot is the history of his top and marble days: These he passed with his parents in summer, at their modest property, near Chabanais, in the department of the Charente. The deceased and his brother were compelled to learn carpentry and cabinetmaking, so as to be prepared for life's rainy days. They not only were placed in a workshop, but had to partake of the same food as the artisans. The most interesting memorial of the poor President's salad days is his application for promotion from the third class, or probationer's stage of government civil engineer; his salary was then only \$500 a year; this was in 1866. He was born in 1837 and married in 1863, and he was local state engineer at Annecy. It was noted on the application document that he was married, had two children, babies, knew German and could read English and Italian.

No deathbed portrait, no mold of the features of the late President were taken. His family objected to the remains being embalmed, and they had to be at once coffined. Some of the newspapers displayed a mourning border on the first announcement of the tragedy, then discontinued it till the day of the interment. Others had merely a heavy leaded border around his portrait. But there was no first-class work anywhere.

More newspaper enterprise was displayed respecting the election, at Versailles, of the new President, M. Casimir-Perier. As the latter was next to a certainty to win, editions were made up in advance, so that when the news, "elected," was flashed, only one word had to be set up, the forms locked, placed on the machine, and the copies struck off. It is thus that the *Débats* and the *Eclair* were able in fifteen minutes to bring out special editions and surpass all competitors. For the first time, a new journal adopted the special sheet or poster form of edition; it had set up in advance the biographies of the three possible winners, and that only awaited the setting up of the word "élec," after the name, to machine the form. But Parisians suspected the novelty, and the practical idea did not bite. It was a tie race, to gain one half hour in the priority of sale. The news "men"—for boys rarely sell journals in Paris as they would have to explain why they were not at school or their trade; besides, the préfet of police would not accord them the permission—made their fortune on election day; they purchased the sheets at 35 cents per hundred and sold them like hot cakes, at one cent the number. Next day they had their banquet. Newspaper offices had whole armies of bicyclists, that rolled away laden with a pile of sheets on their heads, to selected depots. Editors left no preparation untried to possess the result of the presidential election; time and space had to be annihilated. Carrier pigeons failed; they likely concluded it was an insult to them to fly a paltry fifteen miles; other proprietors had relays of saddle horses and bicyclists to take up the running between Versailles and Paris. But all the time there was no crowding, as was anticipated, either at telegraph or telephone. Some stories are told of original plans, that broke down. Thus, one journal had organized the Arab system of telegraphy, when men, placed at wide distances, by the position of their arms—horizontal, vertical or joined above the head—convey an agreed-upon sign. These human telegraphs, between Paris and Versailles, were suspected by the rural police as possible anarchists, and some were marched to the stationhouse, handcuffed, till it was ascertained who they were. A scientist's plan of transmitting the election news by the heliograph was organized; the editor chuckled to himself at the certainty of being able to surpass his

confrères; the printers were at case, the machine slowly moving, the directors of the paper were gathered round the all but completed form, when the scientist appeared from the roof of the house, as crestfallen as if marching to the guillotine. He nearly caused several sudden deaths by handing in his "solar system" intelligence — "Carnot." He has never been heard of since, and the employé that would ever pronounce the word "heliograph," in the office of the —, would be instantly dismissed.

By the assassination of President Carnot the "boom" has been taken out of the Lyons Exhibition, and the more to be regretted, as it had much to claim the serious attention of visitors. The typographical and paper arts, though not remarkable by the number of their exhibits, are so by the high character of what is displayed and the relative enterprise in their showing. Two printing offices are in full working order, and what is more original, an important lithographic firm there executes capital work. The display of galvanos and photo-engraving accessories are most interesting, and those interested in photographic engraving could find their stock of knowledge increased by inspecting the collections when the subject is faithfully seized and brought out with marked care.

One of the most interesting of the many promising features in the Paper and Printing Show, that will open in the Palace of Industry, the last week of the present month, will be the collection of international artistic posters; as picture advertisements tend more and more to "catch on," those interested in that branch of industry will do well to put in an appearance. The study alone of the Steinlen collection will be worth a visit; the styles of the other artists can be also compared, and if any special line of work be required, publishers can know where to find the talent they require at once. From what the energetic director, M. Sénéchal, has explained and shown me, there can be no doubt but the contraband printing in the catacombs will be the "great attraction" of the exhibition. The catacombs of Paris — the quarries out of which the city has been built — extend from the Panthéon to Saint Cloud, and have been in existence since the third century of our era. There were secret vaults connecting with the catacombs that only the thread of an Ariadne could discover. It was in one of these that Marat had his office, and printed his *Ami du peuple*, wherein he demanded the heads of 5,000 royalists, to insure the tranquility of the republic. The fountain of the good Samaritan will be shown, that was mysteriously discovered at the moment when the refugees were dying of thirst. Forgers and coiners will be exhibited also engaged in their natural callings, and all masked — such being necessary to prevent discovery and denunciations. Descure was a quarryman, who had to do military service under Louis XV. He was taken prisoner by the Spaniards at the siege of Pat Mahon. When peace was signed he returned to Paris, resumed his trade as quarryman, and made himself a residence in the catacombs. He wrote on the walls of his apartments the story of his captivity, and accompanied it with illustrations. In 1787 the Comte d'Artois, later Charles X, breakfasted, along with some ladies of the court — some say Marie Antoinette was one of the party — in Descure's sitting-room, where the seats and chairs were cut out of the rock, as also his bed. It was in the catacombs that the most inflammatory pasquinades against the court of Louis XVI were struck off; it was there Latude is said to have printed his attack against Madame Pompadour, and that led to his incarceration in the bastille during thirty years. It was in the catacombs the Templars practiced their religion and rites; they will be shown at full work, printing their records and circular letters.

Female printers will be glad to learn that they can claim the first revolution — the second year of the first republic — when the convention authorized the creation of a school of typography for the fair sex. Citizen-printer "Delpito" was appointed head of the school, since it was his idea that led to its being founded, and also to the bringing out of the

"Journal of the French People," where only women were to be employed, and that alone, the prospectus stated, ought to secure it immediate support. Another advantage was set forth, that by training female printers the men would be compelled to seek employment in agriculture and the industrial arts. I tried to obtain a look at this first "woman's journal" in existence, but for the present searching could not unearth it. I am following up the historical curio; it had not a long existence, some say only five numbers appeared. Prince Louis Napoleon's jail-journal, *Les Idées*, only appeared once; it was devoted to the extinction of poverty.

The rival typographical syndicates of Paris have met like parted streams, and their once differences have been in the bosom of the deep ocean buried. It was intended to celebrate this event by a reconciliation banquet, on June 30, but to the honor of the craft, in presence of the national mourning caused by M. Carnot's death, the banquet will not be held till July 21.

The government awards "Worth Medals" to the hands employed for not less than thirty years, in the same industrial firm, whose conduct has been exemplary. In the recent distribution of these honors the Minister of Commerce and Industry has bestowed medals on women employed in binderies and in printing offices.

In glancing over the official statistics of the state of the printing trade in France, I have been struck with the correlation between the percentage of the unemployed in the printing and bakery professions — alike *boulangeries*, providing food for mind and stomach.

EDWARD CONNER.

Written for THE INLAND PRINTER.

#### A SWEET PICNIC.

BY IVAN.

SOME TIME ago it was my fate to strike a job in a country office, where an all-round man was expected to do everything from running the engine to writing editorials. The pay was rather small and extremely precarious, but socially the position was as high as an electro on a wet mount, and stood up several thicknesses above that of the ordinary mechanic, for we fared sumptuously, being invited to participate in all the festivities of the locality. One day an invite came to attend a sugar picnic in a sugar grove a few picas out of the village, but as the affair came off on publication day I was not on the slate, and consequently was unable to get a take of that. Those who caught on, however, gave such glowing descriptions of the fun that the wife and I determined to have a little picnic of our own on the following Sunday. Accordingly we got the quoin in and locked up the house, taking care to leave everything in good register, and gathering up the two small signatures of the family and a growler, which we filled with new biscuits, run off hot in straight sixteens, started for the nearest bush, determined to feed off the roll if we got a good run of syrup.

But the road was muddy, and thus traveling was slower than setting solid; our feet made very strong impressions, sinking in about twelve picas at each step, and slurring frightfully, while a big lift of clay came up with each foot, for even tacks could not keep down the mud. The sun was so warm in the high lights that we had to remove an overlay or two, but it was cool enough in the half-tone shades, and you may be sure we lost no time on the make-ready. We had some trouble in selecting the stock for the run; the wife wanted to select a tree bound in an untrimmed silver gray cover with the old style ragged edges, and I thought maple trees had a coarse-grain, morocco-finish bark.

As someone had been through the bush and pulled all the tags off the trees, it was with great difficulty we could identify the forest monarchs we wished to requisition for supplies. So we picked out one with a big display head that looked like an end-wood maple, about sixty picas through and as straight as a reglet. The tree looked as natural as if it had been printed in colors and we agreed to prove it up and see how it would work.



We had an auger, about three picas across, to unlock the trees with, and cautiously screwed it in about a nonpareil; but the tapes were out of order and the flies refused to work, so we put on more impression and sent her in a couple of ems further, with the same result. Then in desperation we drilled her in right up to the small cap cross head. It was hard work, but by taking out all the leads I managed to crowd the whole article in. That ought to have unlocked it, so standing cautiously on one side we withdrew the auger with one hand and with the

the front delivery was out of gear. Even the chips turned purple with cold, and it was no wonder the children got out of sorts with cold and vexation.

While I was setting up a fire, the wife started to run in a wood cut on a hemlock stump and in so doing pied an ants' nest, getting the entire outfit all over herself. We made illustrations on all the trees in the vicinity, but could not start anything that would run except the ants.

A man came driving by in a rig and inquired what we were



Half-tone engraving on copper, by  
JOHN C. BRAGDON,  
78-80 Fourth ave., Pittsburgh, Pa.  
Duplicate plates for sale.

other restrained the children, who, in their anxiety to get a take, paid no attention to the slate, but kept crowding in front of the hole, in imminent danger of seeing type lice if the syrup should squirt. But the whole thing was out of whack and the fountain would not work. Not even foam would run. The children suggested that the tree must be a wrong font or else it wanted a vent like a beer keg, so I made another insertion a little higher up with a gimlet; the wife tucked her skirts round her as tight as a drawsheet and held the can in a position to withstand the rush; but the syrup was taking a lay-off, and

doing. On our telling him that we were sorting up for a take of modern maple syrup he said the trees were all wrong fonts, being all old style oak, pine and hemlock, with no modern maples among them. He also added that maple syrup trees yielded a pretty lean fluid, not a lead thick, and a whole column of it would have to be condensed before you could get a stick of sugar out of it. So we thankfully accepted the invitation to make the run back to town with him, where we partook of a few picas in the bottom of a small glass and laid the foundation for a big double-column scare head in the morning.

## THE I. P. P. U. CONVENTION.

THE sixth annual session of the Printing Pressmen's Union was convened in Richmond Hall, Toronto, on Tuesday, June 19, at 10 A.M. James J. Kew, president of No. 10, called the meeting to order, and introduced Mr. Warring Kennedy, mayor of the city, who in a short address welcomed the delegates to the enjoyment of the hospitalities of the citizens and extended a cordial welcome on behalf of the city council. President Galoskowsky replied and then declared the session opened for the dispatch of business. The other officers present were Fred M. Youngs, of Omaha, second vice-president, and James Gelson, of Brooklyn, secretary-treasurer. The committee on credentials reported twenty-six delegates present, representing twenty-three pressmen's unions, and two delegates representing two feeders and helpers' unions.

At the Wednesday session reports of officers were presented. The president's address reviewed the work of the year in a favorable light and complimented the members of the International on the steady advancement made by the International Printing Pressmen Union against great odds. The secretary-treasurer's report gave statistics of the year's work in his office, the chief item of interest being the statement that the net gain in unions, during the year, was thirteen, including Chicago, which has been made the battle ground for some time. He also stated that financially the union was in splendid condition.

The report of the committee on the publication of the official organ (the *Pressman*) recommended that the per capita for the support of that journal be reduced from 15 cents per member to 7 cents and that it be placed under the direct control of the executive committee in future.

A change was also made in the amount of dues payable to the International from local unions, a substantial reduction being made in favor of feeders' and assistants' unions.

On Thursday the entire day was devoted to business, and a large amount of work was accomplished, the main items being the consideration of amendments to the constitution. Several reports of committees were also dealt with. In the evening a committee representing the International Typographical Union was courteously received and attentively listened to. The committee consisted of George W. Dower, district organizer; W. J. Wilson, president of No. 91, and W. R. James, chairman executive committee, No. 91. The committee submitted the propositions considered at the session at Cincinnati last year, and in

the event of those propositions not being considered, requested the International Printing Pressmen's Union to submit a counter proposition, or at least appoint a committee to meet a like committee of the International Typographical Union. After a long debate, lasting some four hours, it was decided that the first proposition could not be considered; the counter proposition was not advisable, as the union had no proposition to make; but a committee, consisting of Jesse Johnson, of Nashville, William H. Casey, of Chicago, and Theodore F. Galoskowsky, of St. Louis, was appointed to meet one of a like nature from the International Typographical Union.

On Friday forenoon the session was brought to a close by the election of the following officers: Theodore F. Galoskowsky, of St. Louis, president; Fred M. Youngs, of Omaha, first vice-president; S. J. Shambrook, of Toronto, second vice-president; William Guetebier, Jr., of St. Louis, third vice-president; James Gelson, of Brooklyn, secretary-treasurer. Philadelphia was selected as the next place of meeting.

A large number of visitors were present, among whom were: Mrs. Casey, Mr. and Mrs. John Burke, and Messrs. Frank Beck, J. P. Keefe and William H. Armstrong, of Chicago; Mr. John A. Warden, president International Typographical Union Pressmen's Union, of Pittsburgh; Messrs. Ford and Mowatt, of Akron, Ohio.

The social events of the week were well arranged by the efficient committee of entertainment, and consisted of an informal reception on Monday evening, an At Home on Tuesday, a carriage drive by the city on Wednesday afternoon, a banquet on Wednesday evening, and an excursion on the bay on Friday afternoon. Much credit is due J. W. Williams,

chairman, and Fred Stevenson, secretary of the reception committee, for the successful carrying out of the above.

A pleasing event of the week was the presentation by Jesse Johnson, on behalf of the visiting delegates, to J. W. Williams of a handsome reading chair as a slight acknowledgment of his many kindnesses during the week.

A KANSAS editor says that when the merchant of his town, and other fellows, want a little advertising or jobwork done, they go around and solicit bids for the same, and the lowest bidder gets the work. The editor is now ready to receive sealed bids for a sack of flour, a pair of pants, a hat and a cord of wood and the pulling of an aching tooth — also a pair of brogans for a six-months-old baby. — *Monitor*.



THEO. F. GALOSKOWSKY,  
President I. P. P. U. of N. A., St. Louis, Missouri.



## AD. NOTES FROM GOTHAM.

BY J. C. OSWALD.

THE street-car advertising of "Bromo-Seltzer" is attractive and in the main effective, but there is one that obtrudes itself upon my vision every time I ride in a Broadway



F. M. YOUNGS,  
1st Vice-President, I. P. P. U., Omaha, Neb.

cable car, that I think could be greatly improved. I make mention of it because it is so good as far as it goes that it is too bad it is not allowed to go a little farther. Three pictures of an interesting young lady have been drawn. The first represents her at 10 A.M., and by the eager and expectant look upon her face it is evident that she is about to set out upon that greatest of feminine pleasures, a

shopping tour. At 12 o'clock she doesn't look quite so eager, and at 4 she is almost "done for," and her expression indicates that she doesn't care very much what happens. And there it ends. It is probable that the reader is expected to infer that at 4:30 she has been restored to her morning freshness by Bromo-Seltzer, but the ad. doesn't say so. If the remedy be such a "good thing" as its proprietors must think it is, why didn't they administer a dose to this worn-out young lady, and show what it would accomplish. It is a bad plan to say too much, but it isn't any better to say too little.



S. J. SHAMBOOK,  
2d Vice-President.

EVERYBODY knows that, outside of THE INLAND PRINTER, and perhaps a few others, there are not many journals that have anything like the circulation that is claimed for them. I heard an interesting tale in this connection recently, that being entirely the truth, shows that even with this knowledge few people imagine just how hard the circulation liar sometimes has to work to earn his salary. Quite a number of years ago, perhaps as many as twenty, the proprietor of what was then and is now one of the largest advertising agencies in the United States, was publishing a struggling "journal for advertisers."



FRED STEVENSON,  
Secretary Reception Committee.

One day, sometime during the second year of its existence, he presented himself at the desk of the editor and said to him: "I want to make you acquainted with Mr. Blank. He has just come in and paid the money for a year's subscription to our paper. As he is the first subscriber this paper has ever had, I want you to take him out, get the best dinner you can buy, and celebrate this great event in a fitting manner in every way." The editor, who is now well known in other fields, and who told me the story, spent many times the amount of the subscription in the celebration, but he said he thought it was no more than the occasion demanded.



JAMES J. KEW,  
Pres. Toronto P. P. U., No. 10.

THE practice of giving away (upon receipt of the price) nearly everything from a photograph to a town lot, has become

so general among the newspapers that it has ceased to cause comment. The New York Recorder, however, has instituted a new departure: every copy of the paper sent out is numbered, and the announcement is made in each issue that if the holders of certain numbers will call at the office valuable letters will be found addressed to them. In the envelope they receive they will find a numbered copy of a fine steel engraving with a figure "5" in the corner, and at the bottom the signature of the Secretary of the United States Treasury. That everybody does not remember the number of the paper they had the day before is evidenced by the fact that the Recorder publishes a long list of uncalled-for letters.



J. W. WILLIAMS,  
Chairman Reception Committee.

THE gradual growth of the number of advertising pages in our prominent magazines has awakened considerable criticism on both sides of the question. Mr. Gladstone's utterances are always of interest and what he has said on this subject is especially so. In a conversation recently he said that he always ordered the American editions of the magazines because he found "the advertising pages a curious and instructive lesson in the current economic life of this country."

AS AN autocrat to whom all things in the heavens above and the earth beneath must bow, there is none of greater magnitude than the New York Herald. It set about to have the location of its new building at Thirty-fourth street, Broadway and Sixth avenue made known as "Herald Square," but the people could not see it that way. All its immense political influence could not move the city council, and the elevated railroad company when importuned to change the name of their station said they could not think of it for a moment. Now that the Greeley statue has been erected there, the name has been by law made "Greeley Square," and there is no longer any hope for the Herald of having its mandate obeyed. And yet it goes cheerfully on telling of the happenings in "Herald Square."



WM. GUETEBIER, JR.,  
3d Vice-President.

UPON many large-sized bill-boards in Brooklyn the good citizens of that eminently respectable suburb are forced to read, in letters that take up a third of the space:

"GO TO HELD."

If one has the temerity to read further it is soon evident that no misspelled attempt at profanity is intended. Mr. "Held" is a Fulton street music dealer and he takes this rather startling method of proving that there is something in a name.

IT isn't often that we Americans have to go abroad for examples of enterprise, especially in the newspaper field, but the following article from a New York daily paper is an example of energy that is with-



JAMES GELSON,  
Secretary-Treasurer I. P. P. U., Brooklyn, N. Y.

out a parallel even in this land of push and hustle. Reason for self-gratulation, however, may be found in the fact that it was a former fellow-countryman who did it:

A gentleman just returned from abroad brought with him a copy of Mr. William Waldorf Astor's London afternoon newspaper, the *Pull Mall Gazette*, which is decidedly unique and shows a new wrinkle in journalistic enterprise. It is dated June 6, the day the race for the Derby stakes was run, and he bought it on the outskirts of London, perhaps four miles from the main publication office. The public interest in the chances of Lord Rosebery's colt in the race was so universal that all London was on the tiptoe of expectation to learn the result, and the plan adopted by the *Pull Mall Gazette* to beat its rivals in spreading the news was a clever one. An hour or more before the time set for the race thousands of copies of the paper were sent to nearly a score of distributing points about London, all of which were connected with the main office by private telegraph wires. A blank space several inches long was left on the front page of each copy, headed in heavy type, Result of the Derby. At each of the distributing points several men had rubber stamps and sets of rubber type set up in the names of the seven horses in the race so that the instant the news reached them, which it did simultaneously, the names of Ladas, Matchbox and Reminder were placed in the stamp with the figures 1, 2 and 3 after them respectively, and the news was stamped on the papers as fast as the practiced hands could do it. In this way a large part of outlaying London was supplied with the news from thirty minutes to an hour before the other evening papers arrived.

#### A CONVENIENT "LAY OF CASES."

FROM Mr. George Serrell, of the Serrell Printing Company, Plainfield, New Jersey, we have received a suggestion for a "lay" of cases, and show illustrations of the plan herewith. Of the plan, Mr. Serrell says it certainly is the most convenient, all the spaces being right under the hands and the

* + # \$ % & ' ( )	1 2 3 4 5 6 7 8
! " # \$ % & ' ( )	9 10 11 12 13 14 15 16
~ ¨ & Æ Œ œ	17 18 19 20 21 22 23 24
X Y Z J U V	25 26 27 28 29 30 31 32
A B C D E F G	33 34 35 36 37 38 39 40
H I K L M N O	41 42 43 44 45 46 47 48
P Q R S T V W	49 50 51 52 53 54 55 56

m n i ? , k	1 2 3 4 5 6 7 8
j b c d e	9 10 11 12 13 14 15 16
x l m n h	17 18 19 20 21 22 23 24
q	25 26 27 28 29 30 31 32
u t	33 34 35 36 37 38 39 40
	41 42 43 44 45 46 47 48
	49 50 51 52 53 54 55 56

stick. The arrangement is Mr. Serrell's own thought, he has nowhere seen it or anything approaching it before, and he has been through a good many offices from the Atlantic to the Pacific coasts. It will be observed that this arrangement of the cases very materially reduces the length of arm travel, in consequence of which when a printer gets used to the change his output is greater than by the old system. Mr. Serrell has perchance helped to delay the advent of the dreaded "machine."

Written for THE INLAND PRINTER.

#### ERHARD RATDOLT AND HIS WORK AT VENICE.

BY W. I. WAY.

IN the annual report of the Bibliographical Society for the session 1893-94, a promise was made that Mr. G. R. Redgrave's paper on "Erhard Ratdolt and His Work at Venice," first read before the members of the society, would be considerably enlarged, an important bibliography and a number of illustrations added, and the work issued to members as the first of a series of Monographs on celebrated printers. This promise has now been carried out. The roll of the society was

declared closed on May 21 last, when the membership had reached about two hundred and thirty, a number sufficient to defray the expense, in addition to the News Sheets and a small volume of *Transactions*, of two Monographs in each year. Mr.



H. B. Wheatly's "Bibliography of Chaucer" will be the second example.

It is fitting that a work on a famous printer should be itself a monument to the typographic arts; and the Bibliographical Society is to be congratulated on their initial effort. The Chiswick Press has left nothing to be desired in point of paper, typography and reproduction in facsimile of the several specimen pages, initials and color prints, from the most notable of Ratdolt's Venetian publications. We say "Venetian," because this printer, though born in Augsburg, presumably about the middle of the fifteenth century, and carrying on his work there from 1486 to 1528, was, during the period of his life with which Mr. Redgrave's monograph deals, one of many Germans who practiced their art in Venice from 1470 to 1480.

No attempt at an outline sketch of Ratdolt's career in Venice will be made here, but in mentioning one of his most important books, and noting the influence he exerted on the art, we cannot do better than to reproduce one of Mr. Redgrave's plates. The first production from Ratdolt's press was the "Kalendarium" of Johann Müller, printed in Latin and Italian versions. The latter, Mr. Redgrave tells us, consists of thirty leaves, and begins with a poem, by way of preface or introduction, in seventeen lines. The initial, and names of printers, are in red. The border, on three sides, is composed of three rules, the ornament of which belongs to the school of Venice of this date. The foliage on the right side differs from that on the left in being devoid of central veins, while the vases are Italian in character. Mr. Redgrave believes that the type employed in these calendars, though probably not cut by Jenson himself, bears undoubted marks of his influence, "and is extremely beautiful." In point of regularity and neatness the type of Ratdolt, he thinks, bears away the palm from both Windelin, of Speyer, and Jenson. We regret we cannot give examples from Ratdolt's other books of border and initial designs which Mr. Redgrave believes were printed from wood blocks, or go into details as to Ratdolt's method of employing several colored inks, and gold, which precious metal he was the first to use in printing, but enough has been said perhaps to show how great is our debt to the printer of four centuries ago when the art was only a quarter century old, and Copernicus was still an infant.





COXEY'S ARMY.

From a wash drawing.

Half-tone engraving by  
BLOMGREN BROTHERS & CO.,  
175 Monroe street,  
Chicago.

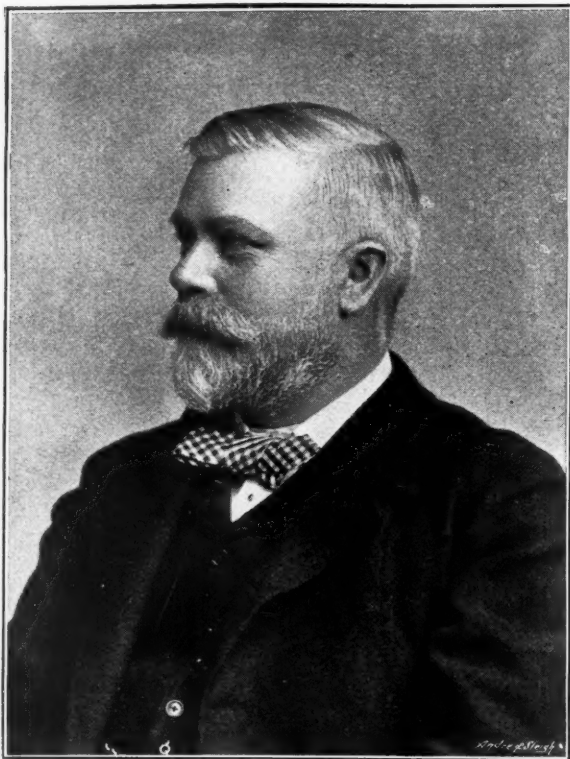
See advertisement elsewhere.

Written for THE INLAND PRINTER.

### SIR WEMYSS REID.

BY H. WOOD SMITH.

IN England at the present time, when honors can almost be purchased by generous subscriptions to party funds, it is exceedingly gratifying to feel that in one instance, at all events, an honor recently bestowed is well merited. Everyone who has read the biographies of Lord Houghton and Mr. W. E. Forster must and does recognize and acknowledge the fact



that Mr. Wemyss Reid has in these two works produced a great deal more than the mere record of the lives of two public men.

Sir Wemyss Reid is the son of the Rev. Alexander Reid, and was born in 1842, at Newcastle-on-Tyne. He became a journalist in 1861, and three years later was appointed editor of the *Preston Guardian*. Like many another clever north countryman, he turned his steps to the south, where a thorough training in London journalism fitted him for the editorial chair of the *Leeds Mercury*, a position which he held from 1870 until 1886, when he became general manager to Cassell & Company, Limited. He is a many-sided man. With him the production of countless leading articles has been varied by novels and political biographies of rare merit. One of his earliest and most successful works was his monograph on Charlotte Brontë, published in 1877. This has gone through several editions, both in England and the United States. "Gladys's Fane, a Story of Two Lives," appeared in 1883, and achieved a distinct success, four editions being called for within a few months of its publication. Two years later "Mauleverer's Millions" appeared and fully maintained the author's reputation. During his editorship of the *Leeds Mercury* he contributed to that paper an extensive series of literary and social essays under the title of the *Rambling Philosopher*, as well as letters descriptive of travel in various parts of the world. In 1887 he resigned the editorship of the *Mercury*, and was appointed general manager of Cassell & Company, Limited, a position which he still occupies. In spite of the responsible duties of this position Sir Wemyss Reid has found sufficient time to start and to edit the *Speaker*, a weekly political organ, and also to write the two

bulky biographies already referred to. Of these works it is impossible to speak too highly. Not only do they afford a true insight into the lives of their subjects, but they also furnish us with a remarkably clear and reliable *precis* of the times covered by the lives of the two illustrious men whose names they bear. The other works from his pen are: "Cabinet Portraits, Sketches of Leading Statesmen," 1872; "Politicians of Today," 1879; "Land of the Bey," 1882; not at all a poor record for one still in the prime of life. As general manager of the great publishing house he was immediately popular, an honorable position since uninterruptedly maintained by his devotion to the best interests of the company and his genial, courteous, and considerate demeanor to all those with whom he has come in contact.

### THE ST. JOHN TYPOBAR.

THIS is a new composing machine, which, if it fulfills the prophecies of its projectors, will certainly prove to be a stride in advance of its competitors. It is neither wholly a typesetting nor a typesetting machine, and yet it may be said to be both. It is typesetting in so far that its product is a finished line of type, whose distinction when compared with others lies in the fact that only its face is made from type metal. The body of the line cast is of hardened steel, and as it is a part of the mechanism of the machine, is to be used over and over again. The face of the line is a slight strip of cold metal which is fed to the top edge of the blank and mounted simultaneously with the operation of impressing the characters upon it. This type-metal strip is removed from the bar after use, and may be remelted and reformed for further use at a very slight expense and without appreciable loss of metal. As the line is formed from cold metal, by compression, there is no expense for gas or other means of melting metals. The absence of heat avoids danger from a possible adhesion of two metals brought together in a heated condition, whereby the line of type would be defective. Likewise, there is an absence of the evils attendant upon continual heating and chilling of the matrices and parts surrounding the impression chamber. There can be no air bubbles, blisters, chilled metal or "deadwork" which would result from over or under heated metal or the presence of air in it. The use of cold metal also avoids danger from contact with the fumes of molten metal.

The machine is operated with a keyboard, on the principle of a Remington typewriter. The action of assembling the matrices is positive, and practically instantaneous. They all travel the same distance, and are guided to their position by the same kind of mechanism and the same amount of force. The justification, the producing of the line of type and the distribution of the matrices after use are done automatically, and require only one and one-half seconds in the operation. The permanent portion of the typebar is subject to no more than the slight wear in their use, either on the printing press or in the steam chest during the operation of stereotyping.

In October, 1891, the typobar was exhibited in Chicago in a competitive display of typesetting machines under the auspices of the Newspaper Publishers' Association, and an account of the competition was published on page 163 of *THE INLAND PRINTER* for November, 1891. Mr. St. John merely displayed his device at that time to indicate the radical departure he had in view as compared with the attempts of others to meet the desired end.

The St. John Typobar is as handsome in appearance as it is durable in character, and now that it is about to be placed upon the market, we hope to be able to give our readers more definite information in regard to it at an early date.

STOREKEEPER (putting coal on the fire)—Here's where the profits go.

MINISTER—That's true. Even in olden times they cast the prophets into the fiery furnace.



## RULE-TWISTED NEWSPAPER CARTOONS.

INGENIOUS printers have from time to time shown in these pages evidences of their skill in rule-bending and rule-twisting, and portraits, landscapes, ships and animals have been used by them as the subjects of illustration by the intractable medium of brass rule. To Mr. W. B. Nichols, of the composing-room staff of the *Kentucky Leader* of Lexington, Kentucky, is due the credit of adapting rule-twisting to newspaper cartoons. Facsimiles, much reduced, of some of his efforts in this regard are here shown. These were issued in April last in the order in which they are numbered, and their creation came about under the following circumstances: The *Leader's* morning contemporary had for a week previous to the issue of the first cartoon advertised something startling to be

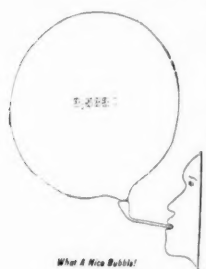


FIG. 1.

announced in their Sunday issue, and when the Sunday came the startling announcement proved to be that they had the largest circulation of any paper published in Lexington. Having worked in every way to increase the circulation of their paper in order to obtain the city printing, which goes to the paper with the largest bona fide circulation, they thus succeeded in giving rather a setback to the *Leader*, which had enjoyed that distinction for several years, although the *Leader* is republican and its contemporary democratic. On Monday morning, Mr. Nichols submitted to the proprietor of the *Leader* the design No. 1, which had a good effect, inasmuch as it did not deny the claim of the *Leader's* contemporary, but rather ridiculed the idea of a circulation being bona fide that had been made for the occasion. On Tuesday morning Mr. Nichols submitted design and verses (No. 2), and on next day No. 3 was presented. The situation was much appreciated by the citizens of Lexington, and much good-natured banter resulted. On June 10, the *Leader* came out with a full-page rulework design showing a yacht under

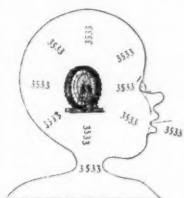


FIG. 2.

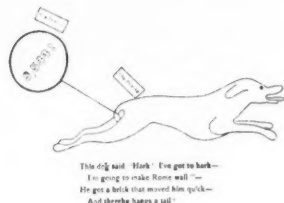


FIG. 3.

full sail symbolizing the *Leader* as a winner in the race for popularity and circulation.

All of Mr. Nichols' rule-twisting was effected without the aid of machinery other than a rule cutter.

## REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

**A** PARCEL of new designs has reached me from the old-established house of Wilhelm Gronau, Berlin. A series of five groundworks, 12-point, presents no special feature of novelty, in fact one (No. 2645), is identical in design with a favorite character in MacKellar's Chinese combination, but it has been reengraved to the Didot standard. Series 2 of Bird Vignettes, 17 characters, and series 2 of Floral Vignettes, 13 characters, are artistic, but in these days of profuse production of high-class vignette ornaments, call for no special comment. Kolonial-Schrift, in three sizes, 8-point, 12-point and 16-point, is a neat flourished italic, suitable for circulars, bills of exchange and general mercantile work. It is an old-style variant of what is known in the United States as law italic, and is a little more

ornamental. Japonais (caps only), is in five sizes, 16-point to 48-point. Your readers will see that, though the character is new, the idea is an old one. The letter bears some resemblance to a style brought out quite ten years ago by Reed, of London,

## MEDERS

## Taschen-Almanach

KOLONIAL-SCHRIFT.

and to one still earlier and lighter in face (1063), by Bruce, of New York. Though not beautiful, the Japonais is decidedly a legible style. Two very useful heavy freehand scripts, of the "Italian" character, complete the list. Reclame-Cursiv is in

## JAPONAIS

JAPONAIS.

seven sizes, 16-point to 72-point. The initial A at the head of this column will give an idea of the bold and handsome effect of the largest size. Nearly every German foundry has lately produced one or more heavy scripts, but the new style is suf-

## Reclame-Cursiv.

RECLAME-CURSIV.

ficiently original and striking to find a good market. A distinguishing feature is the cleft at the rounded end of each letter, something like the petal of certain daisies. This feature is carried out in the terminal flourishes supplied with the fonts. It is also a characteristic of the Kosmos, a lighter

## Karte Guben Wald

KOSMOS.

variety of the same letter, intended for an altogether smaller class of work, the seven sizes ranging from 48-point to as low as 8-point. The smaller sizes would be a charming style for neat circular and post-card work. I am much pleased to see that the founder has shown the full scheme, caps and lower case. The letters are all unexceptionable in form, save that the F and J, to an English eye, are weak and foreign-looking, and the B is decidedly too open at the bottom. This remark applies to both styles, as, though they differ in heaviness of line, the general contour of the letters is the same.

Emil Gursch, of Berlin, shows in seven sizes, from 10-point to 60-point, a Moderne Schreibschrift. It is of the plainest, old-

## Emil Gursch,

MODERNE SCHREIBSCHRIFT.

fashioned copybook style, but in the firmness, freedom and beauty of its curves as well as in the accuracy of its junctions, it is a model of letter-cutting.

Brendler & Marklowsky, Vienna, show a pretty and very original engrossing style, under the name of Laurentia. It is in six sizes, from 12-point to 36-point.

The only specimens I have received this month from the United States are from the Central Foundry, who show the

first three sizes (54-point, 48-point and 42-point) of De Vinne Extra Condensed. While the character of the original design is carefully maintained, I note an improvement in the forms of the cap. G and R. Five new borders, one on 6-point and the others on 8-point, are heavy and simple in style, and

## Brendler & Marklowsky

LAURENTIA.

are marked by that irregularity and boldness which are characteristic of most of the recent American type ornaments. Two of the borders, Nos. 21 and 22, are adapted for register work in color.

A series of artistic florets in the old style are shown by the Engraver and Printer Company, Boston. They are free and graceful in style and display much variety in size and design.

A Japanese foundry shows in the *Tokyo Press and Type* two rope combinations, of five and four characters respectively. The five are old friends, being found in the Caslon specimens for years past; character four is either from the same source or closely copied, but characters one, two and three are original and decidedly good. There is an original series of eight vignette panels mortised for type. They are very pretty, but are adapted to perpendicular lines, Japanese fashion, instead of horizontal. No. 5, however, may be turned sidewise without disadvantage, and would be available for English work. Three light borders, containing two, two, and three characters respectively — flower and bird subjects — are, like nearly all Japanese attempts at running borders, too crowded and weak in general effect.

### PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

**PROOFREADERS' WAGES.**—K. L., Omaha, Nebraska: "Given that the typographical union scale of wages for composition is \$18 a week in a book-and-job office, what wages should a competent proofreader command?" *Answer.*—There is much difference of opinion. I should say not less than \$25 — but he should be able to do \$25 worth of work, and often a reader in such an office is worth much more than \$25.

**SPACES BETWEEN ABBREVIATIONS OF TITLES.**—On the back of a communication we find the following: "Is it better to use or to omit spaces between initial letters or abbreviations representing college degrees or secret-society titles when placed after a person's name?" The spaces should not be omitted. Each abbreviation stands for and should be treated as a word. Omission for distinction from initials of the personal name is unnecessary; sufficient distinction is made by the difference in position. Even those who omit spaces in such titles use them in other abbreviations, as *U. S.*, *N. Y.*, and there is no real difference; they should all be treated alike.

**COMPOUND WORDS.**—N. L., Beloit, Wisconsin: "I have much difficulty in determining upon a proper style for compounding words. Please inform me of the text-books that will assist me—where they can be procured, and the price." *Answer.*—I do not know of any books but my own two that are at all satisfactory. I wrote the first, which gives my full theory, because there was none to be found that covered its ground. The second is a list of 40,000 terms — the only one in existence, I believe — showing practice according to the theory of the first. They are entitled "The Compounding of English Words" and "English Compound Words and Phrases," and are sold by The Inland Printer Company, the first for \$1.25, the other for \$2.50. See answer to W. W., above.

**POSSESSIVES.**—T. B., St. Joseph, Missouri: "In the case of a person's name ending in *s*, should the possessive case be formed by simply adding the apostrophe, or should an additional *s* be used also, as, for instance, *Douglass' grave* or *Douglass's*

*grave?*" *Answer.*—The sign of the possessive is always properly 's, and the *s* should never be omitted except in the plural. A grammar text-book says: "Some names are written with the *s*, and some without it, as *Wells's Arithmetic*, *Davies' Algebra*." Another was written, at least, with the assertion that the extra *s* was often omitted *to save space*! In the first of these remarkable teachings we learn merely that one man chose one way and another chose the other way — and that is all there is to it, except that many of the best authorities agree with the decision given above. Every printer will know, of course, that the omission must be a great space-saver!

**COPY-HOLDING AND COPY-READING.**—G. H., Chicago, Illinois: "Which is the safer method in reading proof — to have the assistant read the copy aloud or merely hold the copy and advise the proofreader of errors as he (the proofreader) reads aloud?" *Answer.*—The latter way is very risky with an ordinary copy-holder. It is safe only when the two working together are fully qualified proofreaders, or in the very exceptional case of a copy-holder who has proved his or her efficiency beyond question. H. F. C., Chicago, writes: "I understand it is the practice of some proofreaders, particularly on the daily press, to read aloud from the proof, trusting to the copy-holder to note variations from copy. It is my experience that this practice tends to carelessness on the part of the copy-holder, who will fail to give sufficient scrutiny and attention to the copy." On morning papers in New York the proofreaders work in pairs, alternating as reader and holder, and the responsibility is fixed accordingly. On book-work the reading is mostly done from copy.

**NEW WORDS, ETC.**—W. W., Chicago, writes: "An advertisement writer brought to the office, a few days since [*ago* is better], copy for an advertisement for a certain complexion soap in which the word which [*that*] is underlined occurred: 'Combined with the *emollience* of cucumber juice.' The proofreader queried the word to the author, informing him that it could not be found in the dictionary (International, 1891); his [the writer's] response was that the word expressed the idea intended to be conveyed better than any other that he knew of, and therefore he should use it, regardless of the dictionary. I have since examined the Century Dictionary and fail to find the word. The question arising in my mind is, Should the proofreader endeavor, when the author is present, as he was in this case, to induce him to use a word for which authority can be produced, or should the author be allowed, without a word of protest, to coin words at his own sweet will? It seems to me that the proofreader should not be required to blindly follow an author in a case of this kind after he has satisfied himself that there is no warrant, except the whim of the author, for the use of such words.

"Not long since, in reading a catalogue of road machinery I noticed *barrow-pit*. Being somewhat in doubt whether it should be compounded, as already written, or two words, I consulted the International, and also the Century Dictionary, but failed to find the word in either, finally concluding to use the hyphen. Which is correct — *barrow-pit*, or *barrow pit*, or *barrowpit*? My preference is for the use of the hyphen.

"Will you also kindly criticise the punctuation of the above, it being just as originally written, and not read over and changed afterward?"

*Answer.*—The writer was perfectly justifiable. If no word not in a dictionary could be used, the language could not grow, and there would be many ideas left inexpressible, for want of words. Johnson's dictionary contained many more words than any preceding work, and each new dictionary since issued has increased the record. This could not have been done if people had not used new words. Although *emollience* is not in any dictionary, there is sufficient authorization in the fact that *-ence* is used in forming nouns from adjectives in *-ent*, something that any one may do at any time, just as one may add *-less* to any noun, as *cigarless*, having no cigar. *Emollience* is the



only possible single word for "character of being emollient (softening)." This is not properly a case of "whim." The only proper restriction against such neologism is that it should not be indulged unnecessarily, as when there is already existent a good word for the sense to be expressed.

*Barrow-pit* is the only form that principle and commonest usage will justify for this word—but the same principle gives also *advertisement-writer*, *complexion-soap*, *cucumber-juice* and *road-machinery*, each of which you write as two words. Your decision to use the hyphen in *barrow-pit* is in accordance with all text-book teaching on the subject, and unless such teaching is applicable in all strictly similar cases it is *all bad*. It can hardly be necessary to reach any such pessimistic conclusion as that expressed in a letter from a country superintendent of schools—"I do not know anything about it, and I do not believe any one else does." Our grammarians are not all idiots. What possible principle could justify such a difference as *advertisement writer* and *proofreader* (for "one who writes advertisements" and "one who reads proof")? If one of them is one word, the other also is one, the only difference being that some such familiar short words are written without a hyphen.

You will not find anything of this kind reasonable to follow in the "International." Thousands of such common terms are not given in that dictionary. Many of them are not in any dictionary. The "International" says not a word, for instance, about *mind-reader*, *faith-doctor* or *color-bearer*, either in compound or two-word form. It gives *wastebasket* and *waste pipe*, *horse car* and *horse-litter*; and of names like *hare's-tail* and *lion's-tail*, for plants, it has fifty compounded and seventy not compounded. There is little of such inconsistency in the "Century Dictionary," and much less in the new Funk & Wagnalls "Standard," of which only half has been published, but which will soon be completed.

Your punctuation is excellent. You have used two commas where dashes would seem better, but the commas could not reasonably be called erroneous.

#### NEW YORK NOTES.

BY J. C. OSWALD.

EUGENE A. MARVIN, the proprietor of a printing establishment at 482 Eighth avenue, was convicted in the General Sessions on June 15, 1893, of printing green goods circulars. He was sentenced to state prison for one year and received a fine of \$1,000, but made an appeal and was released under \$5,000 bail. The general term of the supreme court affirmed the conviction, and Marvin was again consigned to the Tombs. Judge Ingraham, of the court of appeals, thinks the question should be determined by the appellate court, and has once more granted him a temporary freedom, this time under a \$7,500 bail to insure his presence here when the final judgment is rendered.

THE Brooklyn *Eagle* is putting in machines.

THE recent increase in the number of machines used by the *Herald* resulted in the discharge of thirty-six frame-holders in that office.

THE *World* chapel gave an outing recently that was a very enjoyable affair. The committee of arrangements was composed of R. H. Deery, T. J. Condon, Ryan and John Wardell.

A LETTER was recently received by the local union from Mrs. George W. Childs, containing

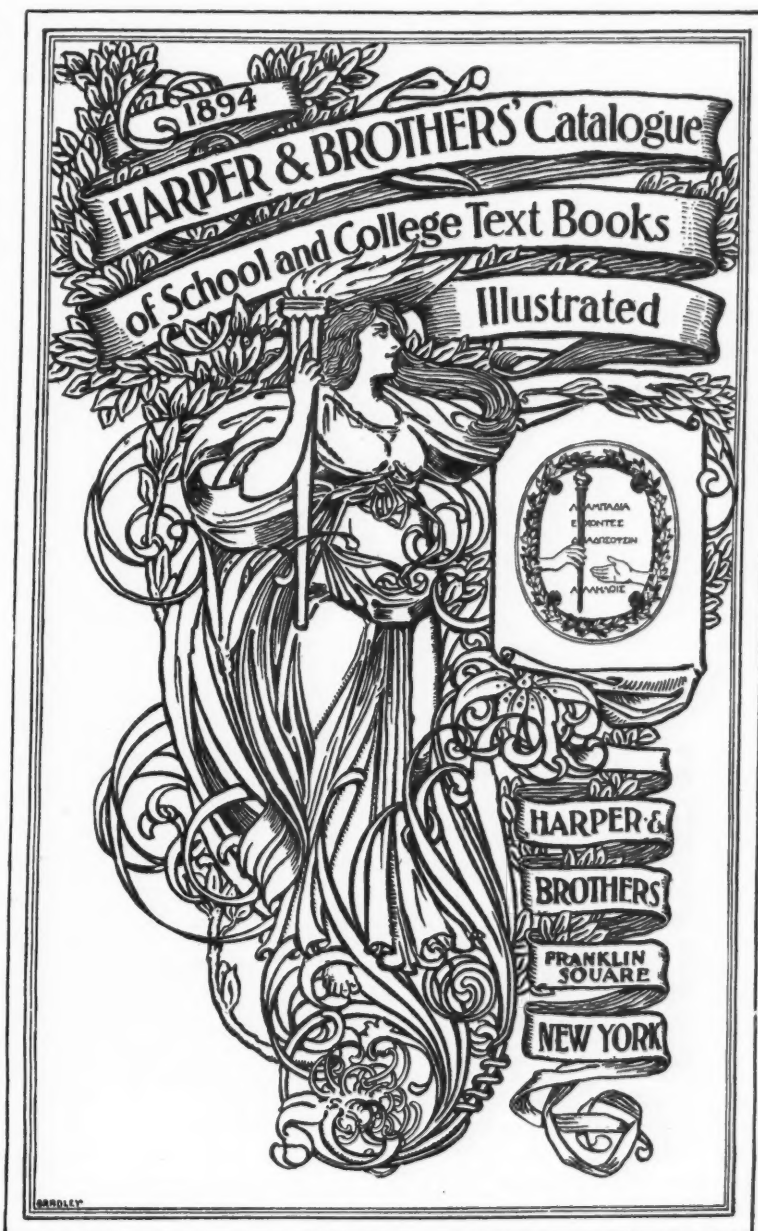
her thanks for sympathetic resolutions on the occasion of her husband's death.

A RESOLUTION was adopted at a meeting of No. 6 extending its sympathy to the American Railway Union, and another "favoring government control of the railroads, thus preventing strikes."

A SETTLEMENT of the Brooklyn strike has not yet been reached. Like Mr. Pullman, the proprietors of the *Citizen* say they have "nothing to arbitrate" and committees that have waited upon them have received no further information. Mr. Desmond Dunne is the new manager. The *Citizen* has been sailing in rough seas of late. Whether or not it can hold out much longer is a question.

At an adjourned meeting of No. 6, held Sunday, July 8, the motion to send one delegate to the meeting of the State Federation of Labor at Albany was reconsidered and three were sent instead.

LARGE numbers of applications for aid have been made to the relief committee of No. 6. Many of these were recipients of benefits last winter. About \$1,000 per week is realized from



CATALOGUE COVER.

Designed for Harper & Brothers by Will H. Bradley.

an assessment of 5 per cent on sums above \$10 per week earned by all members of the union. Of this amount married applicants receive \$5, and those who are unmarried \$3 weekly.

THE Herald Typographical Benefit Association has been disbanded. The recent wholesale discharges and a consequent scattering of the men has made the maintenance of the association a matter of difficulty. A new one will probably be organized.

AMONG the names mentioned for the presidency of No. 6, at the election soon to be held, are those of President Murphy for reelection, Henry Yates, J. J. Burke, M. D. Savage, Lewis Osborne, and James Duncan. Secretary-Treasurer Ferguson has not far to look for men who are willing to relieve him of his duties, and candidates for delegate honors are to be met at every turn.

THE latest of the great business houses to join the up-town movement is the American Lithographic Company. Its location will be on Fourth avenue between Twenty-seventh and Twenty-eighth streets. The lot, which is about 200 by 200 feet, has been leased for twenty-one years, with a privilege of two renewals for the same length of time. The building will cover the whole area, and will cost about \$500,000.

A BICYCLE club has been organized in the *Recorder* office, and starts out with a membership of sixty. Blue and yellow are to be the colors. The entrance fee is \$1, with monthly dues of 10 cents for the male members. S. J. Richardson is president, Charles E. Rich, vice-president; W. H. Hicks, secretary, and L. S. Haskell, treasurer. These gentlemen, with Messrs. Boardman, Hinman and Sanders, form the board of directors.

A CONSOLIDATION of pressmen's unions Nos. 2 and 9 has been effected. President Moran, of No. 9, was elected to fill the same position for the amalgamated union. A feature of the new constitution is the provision for two executive boards, consisting of four members from the web pressmen and four from the flatbed pressmen, who will have entire jurisdiction over their respective branches. This step will make the union one of the strongest in the United States.

THE regular monthly meeting of No. 6 was held July 1. It was well attended, and for such hot weather exciting. Much controversy was the result of a proposal to send delegates to the State Workingman's Assembly at Albany, which will meet for the purpose of securing legislation beneficial to all branches of organized labor. It was finally decided to send one delegate. President Murphy presided in a manner entitling him to much credit, though he had to take his coat off to do it.

#### PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiries for reply in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

"AMERICAN TYPOGRAPHICAL MAKE-READY" IN BOOK FORM.—J. W. S., New York, writes: "It has been my good luck to see and read over some of the chapters of your continued article on 'American Make-Ready.' Please mention when the subject was begun, and if it is possible to get the entire work. From what I know of it, I would suggest getting it out in book form for the use and study of pressmen and their apprentices." *Answer.*—The introductory chapter of the article alluded to appeared in the March, 1893, number of THE INLAND PRINTER, and will be concluded in September. The desirability of the work, in book form, has been anticipated by the publishers of this journal, and they have had the several chapters made up into pages and electrotyped them for the very purpose suggested by our correspondent. The entire number of chapters published have been revised by the author, and many valuable additions made to the same, whereby a

method or a remedy in presswork may be found without trouble or loss of time.

HALF-TONES ON BADLY COATED PAPER.—A. E. M., Charlotte, Michigan, has enclosed us two printed samples of a process cut, 4 by 6½ inches, and says: "One was printed in blue-black ink specially ordered for half-tone work, and the other in black. As you will see, the coating, apparently, comes off the paper, and the cut does not seem to print up in shape. Will you please tell me what is the matter with it? It was printed on a Colt's Armory press, and the rollers were in good order. When it began to pull I reduced the ink a little; but that seemed to spoil the working qualities of the ink." *Answer.*—The fault lies in the inferior coating on the paper. If you will examine the stock (a sheet of it being held up between yourself and the light) you will see that it is quite "cloudy," open in finish, and badly united. The coating is perceptibly weak, and, necessarily, pulls off with the pull of the ink, leaving picks not only on the solids, but also wherever the face of the roller may deposit these in rolling up the form again. Read chapter on "Typographical Make-Ready" in this number, which explains how to tell the quality of coating on enameled papers. Your inks, rollers and make-ready are, evidently, what they should be.

ABOUT ELECTRICITY AND A REMEDY TO DISPEL ITS EFFECTS.—J. S., Boston, Massachusetts, is very much perplexed with the electrical visitor. He says: "(1) Will you kindly inform me of a correct method of adjusting the cylinder and bearers on a two-revolution Cranston press that has been used for five years on bookwork? I think it needs an adjustment of cylinder and bearers. (2) I read in the May number of THE INLAND PRINTER that oiling the tympan neutralizes the effect of electricity. I have tried this, but with no effect whatever. I inclose a circular which claims a great deal, and says that the 'Electric Annihilator' is the best thing yet gotten up for the purpose of doing away with the electricity in paper. Having tried several remedies for this trouble with failure, I would like to hear from you before trying the 'Electric Annihilator.'" *Answer.*—(1) To adjust the press alluded to, take off the bearers from the bed and clean them properly, oil their parts well and then rub this off cleanly with a little cotton waste or a rag. If the bearers show wear in places have them trued up by a capable machinist, then fasten them to the bed of the press, and gently raise or lower their top surface to the height of metal type. Let the cylinder down to the bearers, first placing a long strip of thin folio on the face of each bearer, and gently run the press partly backward, and then feel if the sheet is held tightly between the bearers on the cylinder and those on the bed. If so, your cylinder and bed will work correctly, all other parts being in working order. (2) Oiled tympan sheets only help to neutralize the effects of electricity in paper, in that the printed sheets will leave the cylinder much more freely than when no oil is used on the top tympan sheet. No positive remedy has yet been found to destroy the freaks of electricity in paper. Since receiving our friend's letter, we have personally made an examination of the aid given to others by the "Electric Annihilator," and find from letters sent to the agents here, D. J. Reilly & Co., that it has been indorsed by many of the leading printing houses in New York and elsewhere as being a very good thing for the purpose intended, if the directions for use are followed.

Two Marinette, Wisconsin, girls became infatuated with the idea of having their pictures taken with their heads coquettishly stuck through a torn newspaper, and visited a local photographer for the purpose. However, when the pictures were finished they were horrified to see what they before had failed to notice—the newspaper they had stuck their heads through was a Chicago sheet and just beneath their smiling faces was a big display advertisement of a clothing firm, which announced: "Our pants are lined in the seat."



Copper half-tone by  
SANDERS ENGRAVING COMPANY,  
400 and 402 N. Third street,  
St. Louis, Missouri.

ONE SUMMER AFTERNOON.



See advertisement elsewhere.

## NATIONAL EDITORIAL CONVENTION.

THE tenth annual meeting of the National Editorial Association, held at Asbury Park, New Jersey, July 2-7, was perhaps the most successful convention of that body that has ever been held. This was in great measure due to the efforts of the citizens of Asbury Park to make the few days spent in their pretty little city by the visitors as thoroughly enjoyable as untiring devotion to their ease and comfort could make them. The meetings of the association in previous years have been held in many pleasant places, but it was the universal decision that the memory of the tenth annual meeting will be the most cherished of the whole.

A. O. BUNNELL,  
President.

The western delegation of the association, which was of course the largest, arrived on their Chicago special at midnight of June 30, after having spent several days in sight-seeing along the route from Chicago. The other delegations arrived at various times up to Tuesday, the second day of the convention. The headquarters of the association were at the Hotel Brunswick, though the editors were to be found in large and small numbers at nearly every hotel at the resort.

Monday, July 2, was the first working day, and President Walter Williams, of Columbia, Missouri, opened the convention at 10:45 in the morning. After prayer by Rev. W. A. Allen, pastor of the First Methodist church, John A. Githens, of Asbury Park, chairman of the reception committee, on behalf of Mayor Ten Broeck, tendered the freedom of the city to the visiting scribes. In the absence of Governor Wertz, Henry C. Page, on behalf of the governor and the commonwealth of New Jersey, welcomed them to the state. President Williams responded in a fitting and timely address on behalf of the association. After the appointment of the usual committees an adjournment was taken until the afternoon session.

In the afternoon, President Williams delivered the president's annual address. It was marked by clear insight and good judgment, and was received with a great deal of favor. One of its most important recommendations was that a permanent office of the association be established for the purpose of conducting its business. A committee to look into the matter was appointed and definite action will probably be taken.

Chairman Billings, of the Committee on Credentials, reported the presence of fifty-nine delegations represented by 346 delegates, a much better showing than was made last year at the World's Fair meeting in Chicago.

W. O. L. Jewett, of the Shelbina (Mo.) *Democrat*, made an extended report concerning the different state laws affecting newspapers. In the absence of Hon. E. A. Snively, of Illinois, A. C. Bentley, of Baylis, that state, read an able address on "Libel Laws." Hon. Thomas L. James, ex-postmaster-general, delivered an able address on "Postal Progress." His remarks were enthusiastically received, and by a rising vote he was decorated with the badge of the association. In the evening, Joe Howard, Jr., the well-known journalist, told a great many interesting things in his "Personal Reminiscences and Other Remarks." By a rising vote it was ordered as a token of their appreciation that he also be decorated with the badge of the association.

The Tuesday morning session began with an address by W. S. Coleman, of the *Standard*, Cedartown, Georgia, on "The Editorial Department." Five-minute papers were then read by Harvey Ingham, *Upper Des Moines*, Algona, Iowa, on "How Much Space in a Newspaper Should be Given to

WALTER WILLIAMS,  
Ex-President.

Editorials?" J. F. Lindsey, *Advance*, Charlottesville, Virginia, supplementing the one preceding, "What Should They be About?" Thomas W. Bishop, *Tribune*, Volga, South Dakota, and W. J. Burbank, *Sentinel*, Winston, North Carolina, "Should a Newspaper Print Puffs of Itself?" E. E. Taylor, *Star-Clipper*, Traer, Iowa, "Country Correspondence — Does It Pay?" H. R. Jones, *Tribune*, New Hartford, Connecticut, "Do Personals Pay?" F. Lasscer, *Enquirer*, Upper Marlborough, Maryland, "What News Pays Best?" George M. Whittaker, *New England Farmer*, Boston, Massachusetts, "Value of Departments." J. R. Buxton, *Pilot*, Winlock, Washington, "Large or Small Exchange List?" J. E. McDonald, *Banner*, Ligonier, Indiana, "Booming Candidates." M. J. Dowling, *Star-Farmer*, Renville, Minnesota, "Should an Editor Hold Office?"

In the afternoon the discussion was opened by C. J. McPherson, *Tribune*, South Framingham, Massachusetts, with a paper on "The Business Department." He was followed by thirteen five-minute papers: Ewing Herbert, *World*, Hiawatha, Kansas, "Big Special Editions"; R. B. Speed, *Mail*, Nevada, Missouri, "How to Get Subscribers"; E. O. Neely, *Democrat*, Guntersville, Alabama, on the same topic; D. A. Valentine, *Times*, Clay Center, Kansas, "Cash in Advance"; W. H. Clark, *Standard*, Cortland, New York, "Making Up"; Mr. Sherman, for Fred Slocum, *Advance*, Caro, Michigan, "Best Plan for Collecting Subscriptions"; R. W. Waterman, *Chronicle*, Athol, Massachusetts, "Do Premiums Pay?"; T. S. Pratt, *Journal*, Rockville, Connecticut, "Fair Prices for Jobwork"; W. C. Kegel, *Telegraph*, Dubuque, Iowa, "Circulation-Booming Schemes"; B. B. Herbert, for J. West Goodwin, *Bazoo*, Sedalia, Missouri, "Boys or Girls as Compositors?"; Edgar McMill, for I. A. Ewing, *Review*, Monmouth, Illinois, "Do Semi-Weeklies Pay?"; John Johnson, *Democrat*, Bedford, Indiana, and D. Belden, Austin, Minnesota, "In How Small a Town will a Daily Paper Pay?"

J. R. BUXTON,  
Third Vice-President.

On Wednesday, the Fourth of July, no regular session of the association was held. The early part of the day was spent in an excursion to Freehold, New Jersey, the site of the historical battle of Monmouth, where the time was spent in sight-seeing and in listening to patriotic speeches. In the afternoon bicycle racing at the Athletic Grounds and in the evening an interesting display of fireworks were provided for the entertainment of the scribes.

At the Thursday morning session the first paper was read by David Ramaley, *A. O. U. W. Guide*, St. Paul, Minnesota, on "Prices for Material." He was followed by S. Vater, *Call*, Lafayette, Indiana, with a paper on "Folding Machines"; Henry Stowell, *Reveille*, Seneca Falls, New York, "Equipment"; Gen. J. O. Amos, *Democrat*, Sidney, Ohio, "Best Motor for Printing Machinery." J. R. Bettes, of St. Louis, made a stride in popular esteem by distributing neatly printed copies of his address on "Office Arrangement" in the audience instead of reading it. T. V. Cooper, *American*, Media, Pennsylvania, had for his subject "Local Illustrations and Country Newspapers." Prof. J. E. Johnson, of the Pennsylvania University college course of journalism, read a good paper on "Schools of Journalism." W. W. Pasko, secretary of the New York Typothetæ, read the final paper of the morning session, which was an extended consideration of "Typesetting

JAMES H. DUKE,  
First Vice-President.J. M. PAGE,  
Corresponding Secretary.



Machines." The topic for consideration at the afternoon session was opened by R. B. Brown, *Courier*, Zanesville, Ohio, who read a fifteen-minute paper on "Advertising." Five-minute papers on various branches of this subject were read by A. D. Hosterman, *Republican-Times*, Springfield, Ohio; E. D. Coe, *Register*, Whitewater, Wisconsin; W. F. Cook, *Courier*, Canajoharie, New York; A. Starbuck, Waltham, Massachusetts; W. Bent Wilson, *Journal*, Lafayette, Indiana; W. A. Adair, *Messenger*, Marshall, Texas; H. B. Snyder, *Courier*, Connellsville, Pennsylvania, and W. B. Heam, *Republican*, Cadiz, Ohio.

Friday morning was devoted to a general discussion of the papers read during the previous sessions. A report was rendered favorable to the establishment of a national newspaper library, preferably in Washington. The committee of finance, through T. A. Sherman, of Michigan, reported cash on hand, \$2,120.23; bills recommended paid, \$2,032.10; balance in treasury, \$88.13, as against \$23.87 the previous year. Florida was selected as the next place of meeting without very strong opposition from rival claimants.

In the election of officers for the ensuing year, A. O. Bunnell, *Advertiser*, Dansville, New York, was chosen president by acclamation; James H. Duke, *Herald*, Scooba, Mississippi, was elected first vice-president; F. A. Arnold, *Star-Press*, Greencastle, Indiana, second vice-president; J. R. Buxton, *Pilot*, Winlock, Washington, third vice-president; A. E. Pierce, *Record*, Denver, Colorado, recording secretary; J. M. Page, *Democrat*, Jerseyville, Illinois, and James G. Gibbs, *Reflector*, Norwalk, Ohio, were reelected as corresponding secretary and treasurer.

On Friday evening a banquet was given to the editors in the convention hall. Saturday morning they were driven in nearly one hundred carriages to a clam bake at Pleasure Bay, thirty miles up the coast. In the evening they were witnesses to the boat carnival on Wesley Lake. Monday morning a visit by special train was made to the Scott Printing Press Works, at Plainfield, New Jersey. Luncheon was served in one of the new buildings, and afterward a thorough inspection of the methods of manufacturing presses was made. A drive about the beautiful streets of Plainfield followed. After leaving Plainfield the train proceeded to Jersey City, arriving there about noon, where the party was transferred to John H. Starin's steamer, Sam Sloan, which carried them on a delightful voyage up the river to Glen Isle, reaching New York on the return trip early in the evening.

The occurrence of Monday evening was an event that had been looked forward to with much pleasure by the members of the association. It was a banquet given them by E. B. Harper, president of the Mutual Reserve Fund Life Association, on the second floor of the company's new building at Broadway and Duane street, New York. At its conclusion the final event of the convention was over.

#### SOME NOTES.

A very pleasant "side issue" of the meeting was a reception given to the ladies of the association by the ladies of Asbury Park, at the Coleman House, on Monday afternoon.

One of the minor features that had been provided for the convenience of the members of the association was a branch postoffice in one of the side rooms of the convention hall.

Barnhart Brothers & Spindler dispensed hospitality from Parlor A of the Brunswick in a manner that was very acceptable to the members of the convention. Mr. W. H. French, secretary of the company, and Mr. S. S. Leslie, the Pennsylvania representative of the firm, were in charge.

The exhibit of all newspapers of the world, which was displayed in the convention hall, was one that merited a careful examination. There were queer Chinese sheets printed in strips on thin sheets of rice paper; others printed in Arabic,

Persian, Russian, Spanish, in fact in every language having any claim to literary tastes.

Bill Nye, Col. A. K. McClure and Robert J. Burdette, who were all upon the programme to furnish entertainment, were all prevented by adverse circumstances from being present.

#### ELMER ELLSWORTH USTICK.

BY the death of Elmer Ellsworth Ustick, which occurred on June 28, 1894, the paper trade was deprived of one of its most genial and accomplished representatives, a host of friends lost a well-liked companion and business associate, and a young wife and a loving father and mother were plunged in the bitterness of grief.

Mr. Ustick was born in St. Louis, Missouri, August 21, 1862, and received a common-school education in that city and in



JAMES G. GIBBS,  
Treasurer.



Canton, Ohio, which he supplemented by a course of instruction at Mount Union College, and at the Chicago Athenæum. When about fourteen years of age he began to learn the printing business, and was employed in the pressrooms of R. R. Donnelley & Co. and James L. Regan, Chicago, and David C. Cook.

In 1884 he secured a position as traveling salesman with the J. W. Butler Paper Company, and represented that firm until July 1, 1892, when he was appointed to a situation with the George R. Dickinson Paper Company, at their St. Louis store. Later he entered the employ of Taggart's Paper Company, of Watertown, New York, as manager of sales west of Pittsburgh, with headquarters in Chicago.

Mr. Ustick's business qualifications were of a high order. Starting with the J. W. Butler Paper Company an inexperienced boy, when he left them he was their most valued and trusted salesman.

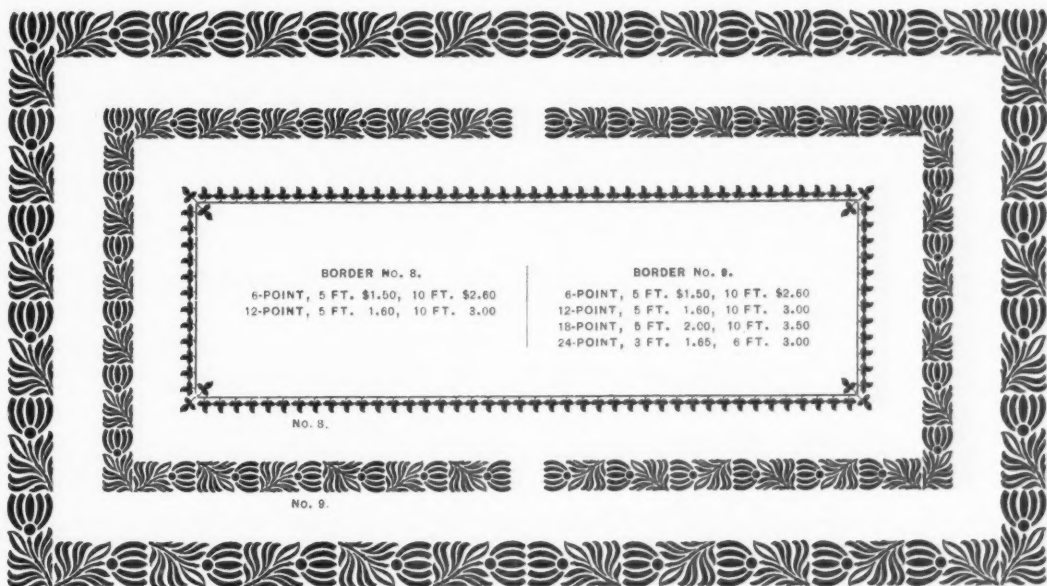
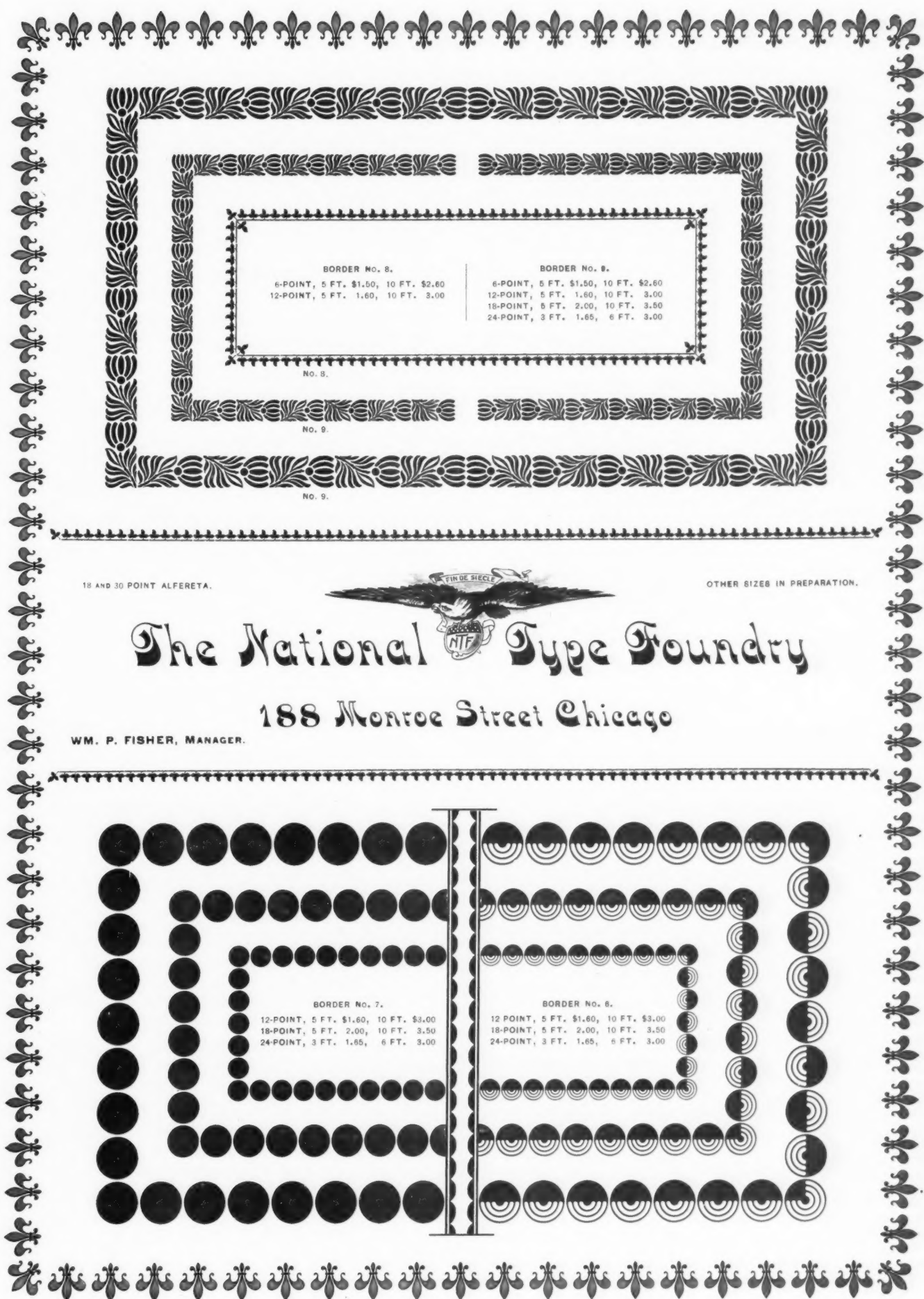
In 1886 Mr. Ustick married Miss Eva May Brittain-Good, who survives him. A considerate and dutiful son, his wedded life was replete with quiet happiness. His death was primarily due to appendicitis, and his sufferings were borne with a fortitude and courage which excited the admiration of his physician and those around him.



DIANA.

From India ink drawing by H. R. Heaton.





BORDER No. 8.  
6-POINT, 5 FT. \$1.50, 10 FT. \$2.60  
12-POINT, 5 FT. 1.60, 10 FT. 3.00

BORDER No. 8.  
6-POINT, 5 FT. \$1.50, 10 FT. \$2.60  
12-POINT, 5 FT. 1.60, 10 FT. 3.00  
18-POINT, 5 FT. 2.00, 10 FT. 3.50  
24-POINT, 3 FT. 1.65, 6 FT. 3.00

No. 8.

No. 9.

No. 9.

18 AND 30 POINT ALFERETA.

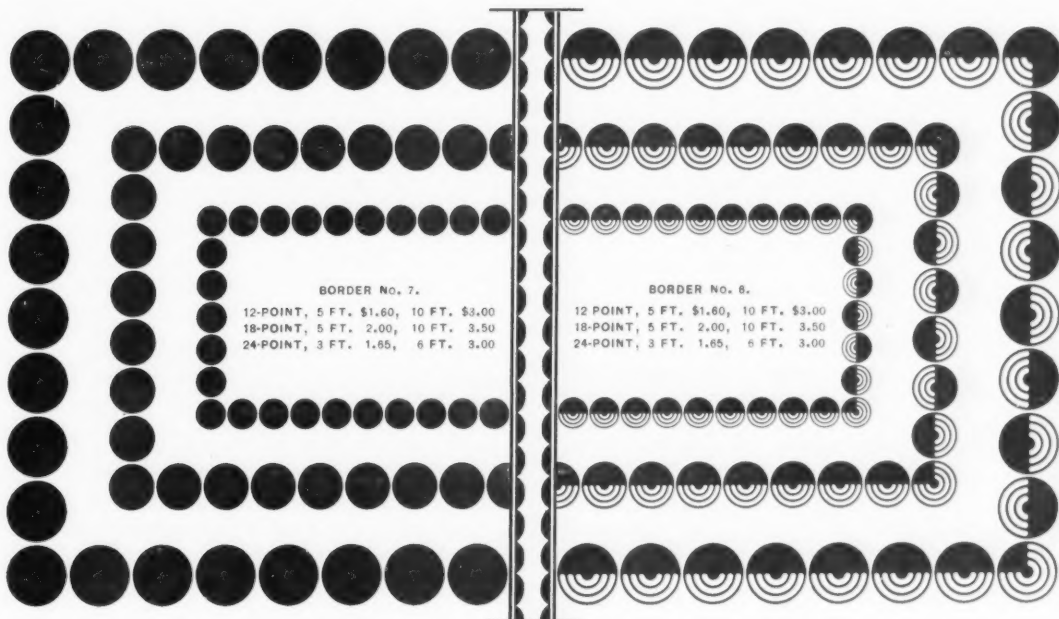


OTHER SIZES IN PREPARATION.

# The National Type Foundry

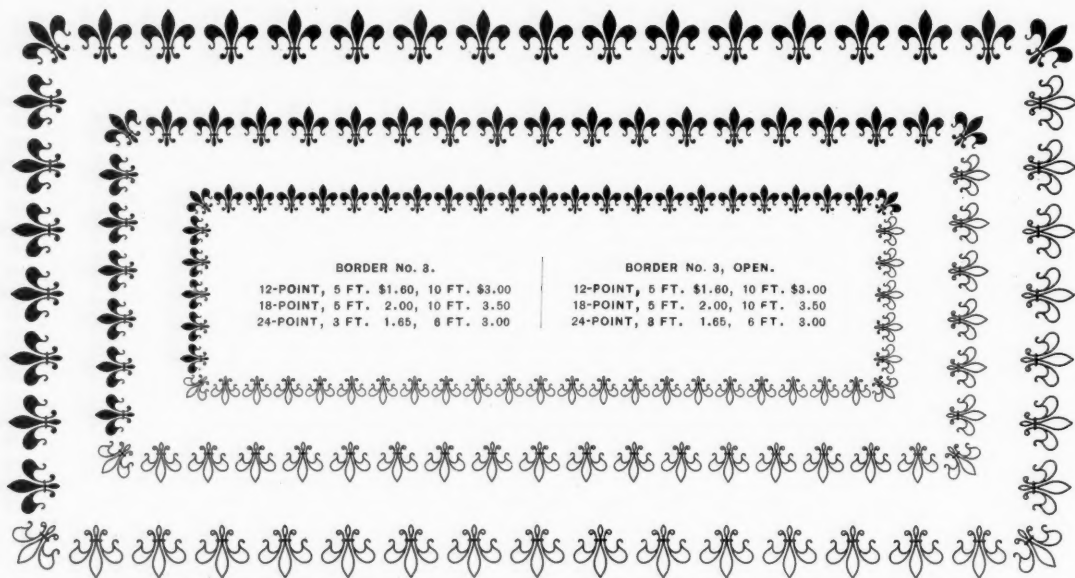
188 Monroe Street Chicago

WM. P. FISHER, MANAGER.



BORDER No. 7.  
12-POINT, 5 FT. \$1.60, 10 FT. \$3.00  
18-POINT, 5 FT. 2.00, 10 FT. 3.50  
24-POINT, 3 FT. 1.65, 6 FT. 3.00

BORDER No. 6.  
12 POINT, 5 FT. \$1.60, 10 FT. \$3.00  
18-POINT, 5 FT. 2.00, 10 FT. 3.50  
24-POINT, 3 FT. 1.65, 6 FT. 3.00

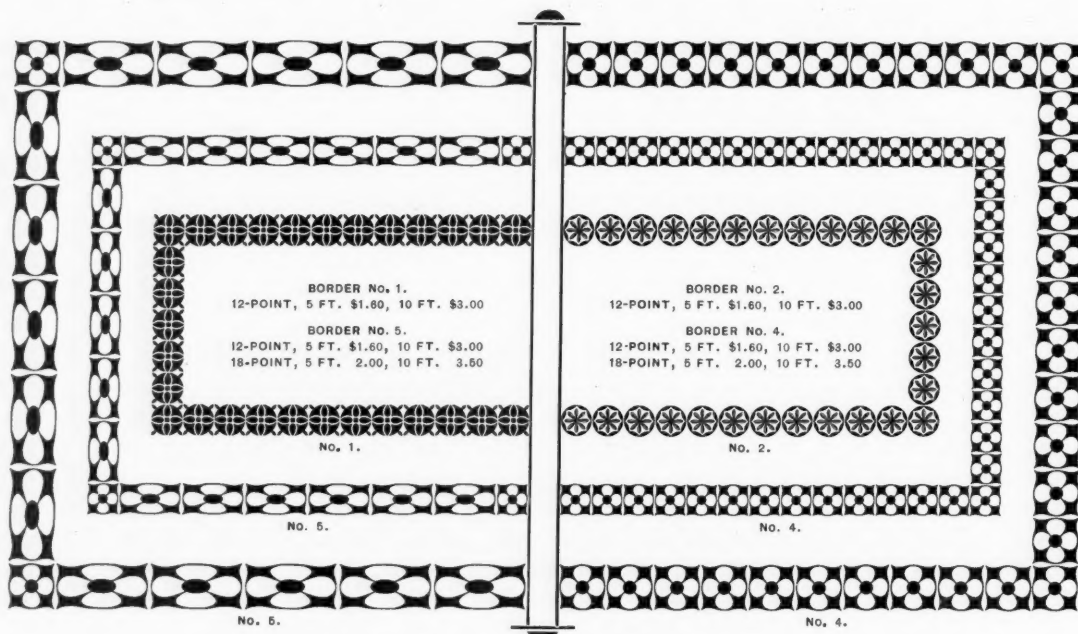


# The National

30-POINT IROQUOIS.

## —Type Foundry

OTHER SIZES IN PREPARATION.

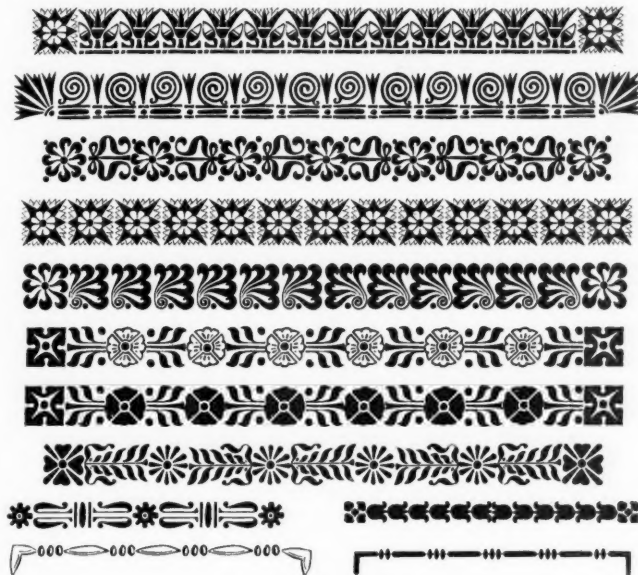


BORDERS NOS. 1, 2, 4 AND 5 FURNISHED WITH TINT CHARACTERS, IF DESIRED.



## RECENT TYPE DESIGNS.

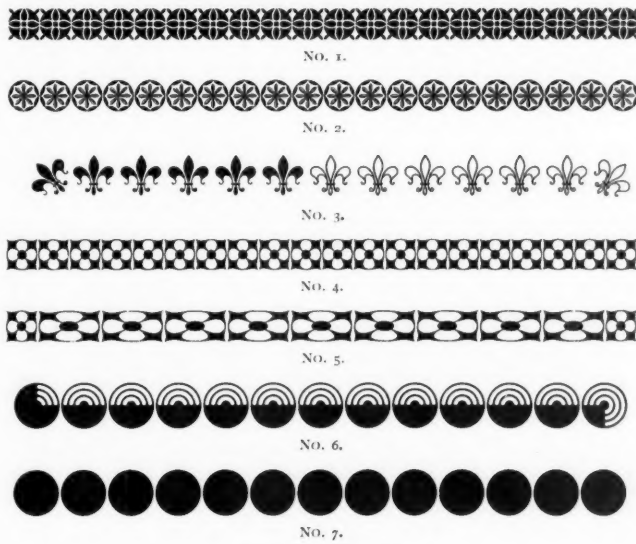
THE Dickinson Type Foundry, of Boston, Massachusetts, present this month a number of their Florentine borders. In cutting these borders this foundry has followed the designer's pen sketches as literally as type would allow, preserving the crude strength of the pen, where it did not



FLORENTINE BORDERS.

degenerate into the grotesque, instead of the prettiness that means so little in some of the new styles of the type of today. Two pages showing these borders, and the combinations capable of being produced, are shown in another part of this number. (Pages 458 and 459.)

The National Typefoundry, Chicago, also show a number of border designs. Nos. 1 and 2 are made at present in but one



NATIONAL BORDERS.

size; No. 3 in three sizes, both in solid and outline, working well in two colors; Nos. 4 and 5 in two sizes, and Nos. 6 and 7 in three sizes. The two latter are intended to work in combi-

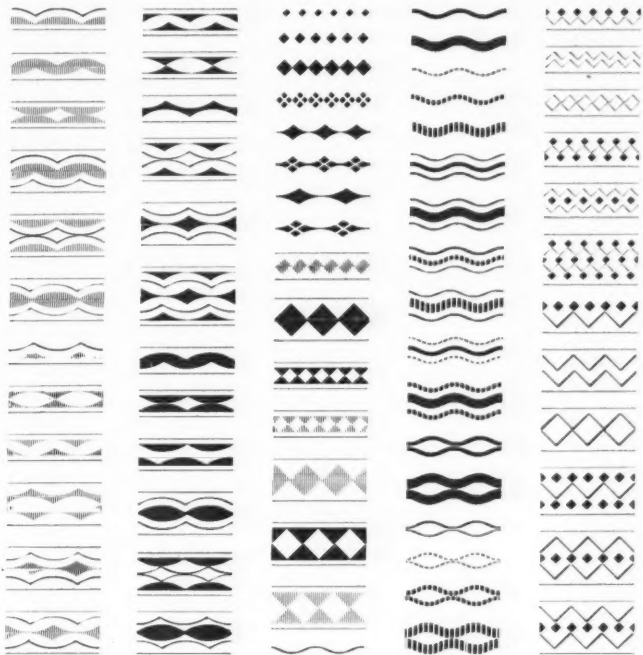
**Natural**

IROQUOIS.

nation for colorwork. Any of these borders answer very well for newspaper or job work, when worked separately. Tint

grounds are also made for Nos. 1, 2, 4 and 5 if desired. This foundry has just cast a new letter called the "Iroquois," made in upper and lower case, with figures, and containing the ornaments shown in the line given herewith. The insert sheet in this issue gives the effect of some of the borders in colors.

A. D. Farmer & Son Typefoundry Company, of New York and Chicago, show a number of brass rule borders. Only small pieces of these are given, but still the printer will be



BRASS RULE BORDERS.

enabled to see the number of combinations that may be produced. By simply turning these rules in different ways a number of entirely different borders can be obtained. This foundry also shows a line of their new letter called "Abbey Extended."

## An Hour on The Mall

ABBAY EXTENDED.

The Central Typefoundry, St. Louis, Missouri, show, among the other specimens in this issue, two pages of their "Mid-Gothic," a letter originated by them, made in sizes from 6-point to 72-point, in upper and lower case and figures.

The Marder, Luse & Co. foundry, Chicago, present in the same connection two pages of their recent production, the "Caxton Bold," a letter which will speak for itself.

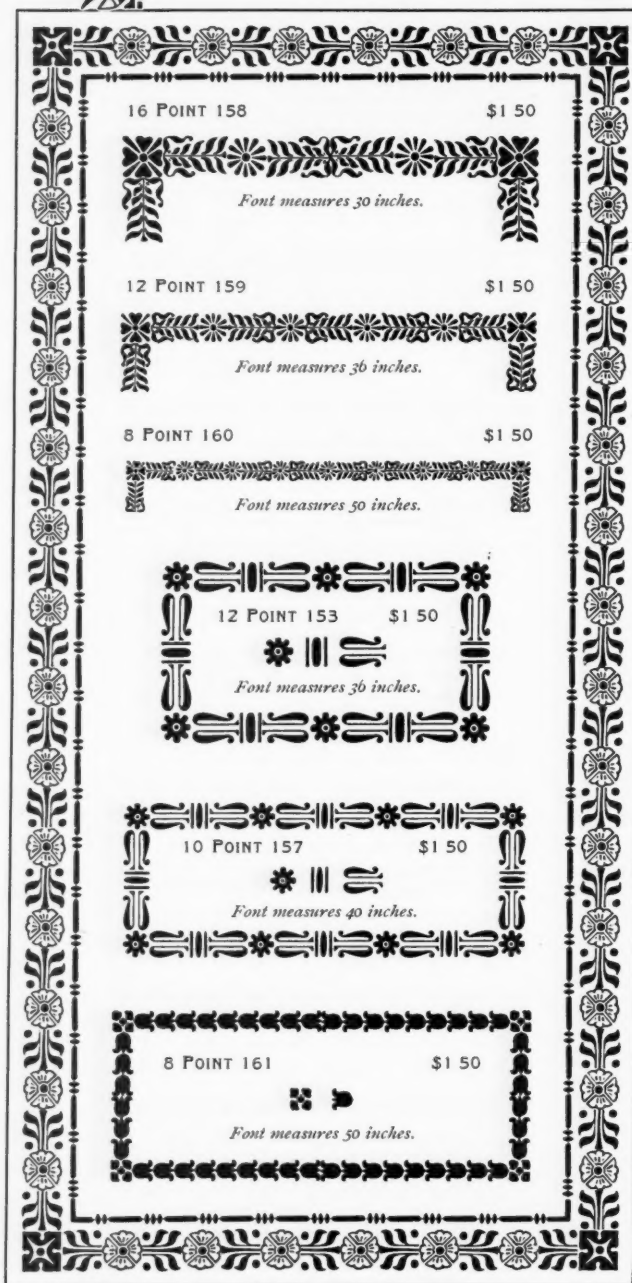
## TYPOTHETÆ NOTES.

THE following gentlemen have been appointed delegates from the Cincinnati Typothetæ, to attend the annual meeting of the United Typothetæ of America, to be held in Philadelphia, September 18, 1894: Delegates—A. H. Pugh, T. J. Keating, J. J. Sullivan, R. T. Morris, W. B. Carpenter, C. J. Krehbiel, J. E. Richardson. Alternates—W. A. Webb, George Armstrong, John E. Raisbeck, Joseph Wachtel, S. B. Hutchins, J. E. Anderson, Edward Bloch.

At the annual meeting of the typothetæ of Troy, New York, the following officers for the ensuing year and delegates to the convention of the United Typothetæ of America, to be held in Philadelphia, September 18, 1894, were elected: President, E. H. Lisk; vice-president, J. W. Smith; secretary, E. H. Foster; treasurer, T. J. Hurley. Executive Committee—G. H. Tyler, Henry Stowell, A. H. Meekin. Delegates to convention—E. H. Lisk, E. H. Foster, G. H. Tyler. Alternates—J. W. Smith, S. M. Stone, M. Wallace.

## FLORENTINE BORDERS

ORIGINATED AND MANUFACTURED BY THE DICKINSON TYPE FOUNDRY, BOSTON, MASS.



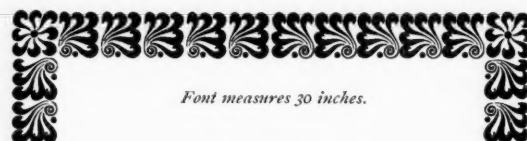
24 POINT 162

\$1 50



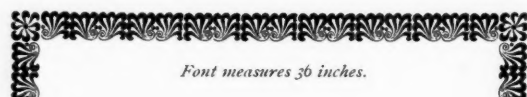
18 POINT 163

\$1 50



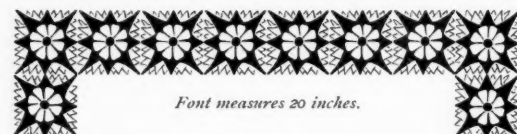
12 POINT 164

\$1 50



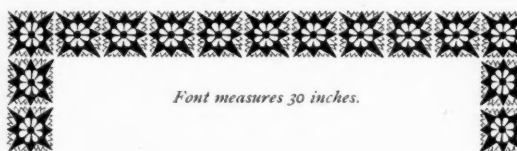
24 POINT 147

\$1 50



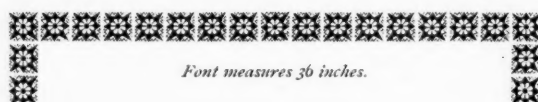
18 POINT 148

\$1 50



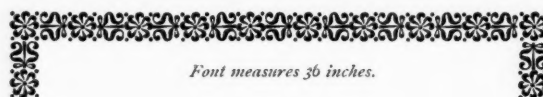
12 POINT 149

\$1 50



12 POINT 146

\$1 50



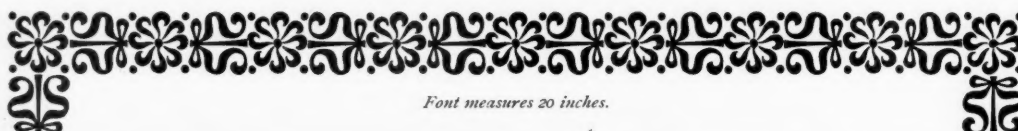
18 POINT 145

\$1 50



24 POINT 144

\$1 50





## FLORENTINE BORDERS

ORIGINATED AND MANUFACTURED BY THE DICKINSON TYPE FOUNDRY, BOSTON, MASS.

16 POINT 150

\$1 50

*Font measures 30 inches.*

16 POINT 154

\$1 50

*Font measures 30 inches.*

12 POINT 151

\$1 50

*Font measures 36 inches.*

12 POINT 155

\$1 50

*Font measures 36 inches.*

8 POINT 152

\$1 50

*Font measures 50 inches.*

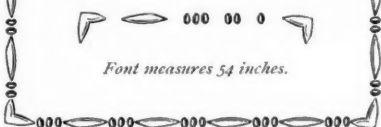
8 POINT 156

\$1 50

*Font measures 50 inches.*

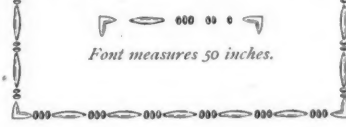
6 POINT 165

\$1 50

*Font measures 54 inches.*

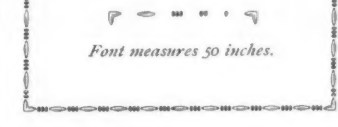
8 POINT 166

\$1 50

*Font measures 50 inches.*

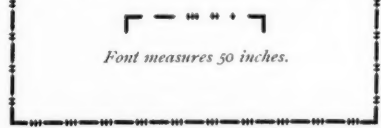
6 POINT 167

\$1 50

*Font measures 50 inches.*

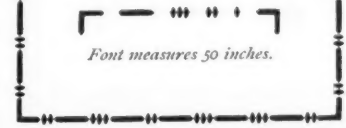
8 POINT 168

\$1 50

*Font measures 50 inches.*

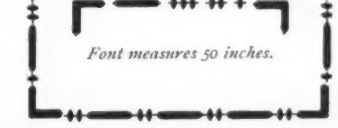
6 POINT 169

\$1 50

*Font measures 50 inches.*

8 POINT 170

\$1 50

*Font measures 50 inches.*

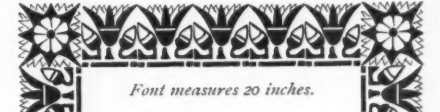
24 POINT 138

\$1 50

*Font measures 20 inches.*

24 POINT 141

\$1 50

*Font measures 20 inches.*

18 POINT 139

\$1 50

*Font measures 30 inches.*

18 POINT 142

\$1 50

*Font measures 30 inches.*

12 POINT 140

\$1 50

*Font measures 36 inches.*

12 POINT 143

\$1 50

*Font measures 36 inches.*

For Sale by All Foundries and Branches of the American Type Founders' Co.

THE INLAND PRINTER.  
**SPECIMENS OF MID-GOTHIC.**

ORIGINATED BY CENTRAL TYPE FOUNDRY, ST. LOUIS, MO.

4a 3A

72-POINT MID-GOTHIC.

\$14.00

**Model 9 Forms**  
**BEST ROAD**

4a 3A

60-POINT MID-GOTHIC.

\$10.00

**British £5 Empire**  
**RUIN MIND**

5a 3A

54-POINT MID-GOTHIC.

\$8.00

**Musical 16 Number**  
**ROMAN HARPS**

6a 4A

48-POINT MID-GOTHIC.

\$7.25

**Produce \$24 Railway**  
**FOURTH NOTICE**



THE INLAND PRINTER.  
**SPECIMENS OF MID-GOTHIC.**

461

ORIGINATED BY CENTRAL TYPE FOUNDRY, ST. LOUIS, MO.

8a 5A

42-POINT MID-GOTHIC.

\$6.50

**Noted Chief 78 Great Brave  
MANCHESTER HOUSE**

9a 6A

36-POINT MID-GOTHIC.

\$5.00

**Medical Book 302 Tenth Edition  
MUTUAL EXPRESS COMPANY**

10a 7A

30-POINT MID-GOTHIC.

\$4.25

**Choice 75 Supper  
CHEAP MUSIC**

12a 9A

24-POINT MID-GOTHIC.

\$4.00

**Forward 54 Marched  
HIGH BUILDINGS**

16a 12A

18-POINT MID-GOTHIC.

\$3.50

**Humourous \$19 Magazines  
MODERN EUROPE**

18a 12A

14-POINT MID-GOTHIC.

\$3.25

**Manufacturers \$132 Blank Forms  
GENERAL PUBLISHER**

20a 16A

12-POINT MID-GOTHIC.

\$3.00

**Financial Review 264 Member of Clubs  
FROM BRITISH NORTH AMERICA**

26a 20A

10-POINT MID-GOTHIC.

\$2.75

**Instructions Are Given 375 Every Purchaser Shown  
PRINTING AND PAPER WORKING MACHINE**

30a 22A

8-POINT MID-GOTHIC.

\$2.50

**Some Accumulated Science £895 Precious Stones For Sale  
GERMAN INTRODUCTION TO ENGLISH COMPOSITIONS**

36a 24A

6-POINT MID-GOTHIC.

\$2.25

**Coupon Ticket Railway Machinery \$783 Paper Cutter and Cylinder Presses  
COLONIAL AND INDIAN EXHIBITION FULLY DESCRIBED**

For Sale by All Foundries and Branches of the American Type Founders' Company.

## CAXTON BOLD.

24A, 48a,

Nonpareil (6 Point).

2.00

## PEOPLE ARE VERY OFTEN WARNED TO KEEP AWAY FROM MOBS

The New York Representative Seems to Desire that Some One Fire at the Target he Offers. And in View of the Recent Revelations of a Police Department Flagrant in its Abuses

24A, 48a,

Brevier (8 Point).

3.20

## AGAIN SPRINGFIELD BECOMES THE CENTER OF INTEREST

Many Eminent Republicans Assembled there in Convention will be Carefully Watched by Democrats  
State Superintendent of Public Instruction and Trustees 427

20A, 40a,

Long Primer (10 Point).

3.00

## ELBOW GREASE RECOMMENDED FOR IDLERS

Action of the Citizens of Hawaii in Formally Proclaiming the Establishment of a Republic  
Representatives of Foreign Nations \$485

18A, 36a,

Pica (12 Point).

3.40

## SUCCESSFUL CURE FOR BROKEN HEARTS

Melancholic Lovers whose Hearts have been Shattered by the Hand of Others

10A, 20a,

Great Primer (16 Point).

3.85

## GRAND RECEPTION TUESDAY

Brought Unreliable Circumstantial Evidence 584

8A, 16a,

Double Pica (24 Point).

4.90

## MONTHLY HERALD

Destroying Ancient Exhibition Building

6A, 12a,

Five-Line Nonpareil (30 Point).

5.60

## MODERN UNIFORMS

Remarkable Personal Advertising

SPACES AND QUADS EXTRA.

Cast by the MARDER, LUSE & CO. FOUNDRY, Chicago, Illinois.

For sale by All Foundries and Branches of the American Type Founders' Company.



CAXTON BOLD.

5A, 10a,

Double Great Primer (36 Point).

6.50

MODERNIZE  
Saturday Evening Lectures

4A, 8a,

Four-Line Pica (48 Point).

9.50

RETURNING  
Exercise 4 Knapsack

3A, 6a,

Five-Line Pica (60 Point).

11.75

FINGER  
Desert 7 Maiden

3A, 5a,

Six-Line Pica (72 Point).

15.00

HOME Guard

SPACES AND QUADS EXTRA.

Cast by the MARDER, LUSE & CO. FOUNDRY, Chicago, Illinois.

For sale by All Foundries and Branches of the American Type Founders' Company.

## DURANT ADVERTISEMENT COMPETITION.

THE committee of three appointed to decide on the merits of the specimens submitted in the advertisement competition announced by W. N. Durant in our June issue, have reported as follows:

CHICAGO, Ill., July 16, 1894.

The undersigned committee, appointed to decide on the prize-winners in the W. N. Durant advertisement competition, make award as follows:

FIRST PRIZE—One No. 2 Standard Nickel-plated Durant Counter, or \$10 in cash.—Louis P. Rubien, 161 Sackman street, Brooklyn, New York.

SECOND PRIZE—\$5 in cash.—George M. Applegate, with MacCrellich & Quigley, Trenton, New Jersey.

THIRD PRIZE—\$2 in cash.—C. Edward Lebtien, with MacCrellich & Quigley, Trenton, New Jersey.



FIRST PRIZE.

HONORABLE MENTION.—L. Morgan's Press, Middletown, New York; Joseph Dooley, with Rockwell & Churchill Press, Boston, Massachusetts; Frank Gross, Massillon, Ohio; Theodore Herzer, with The C. L. & B. Co., Hartford, Connecticut; W. A. Filson, with William F. Murphy's Son's Co., Philadelphia, Pennsylvania.

(Signed) A. R. ALLEXON,  
A. LECKIE,  
H. SHAFFER,  
Committee.

Interest in these competitions, we are pleased to note, is steadily increasing. In the Durant competition some sixty-one designs were submitted. In our next issue decision will be given in the Evelyn Tint-Block competition.

## PROCESS ENGRAVING NOTES AND QUERIES.

BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

ANILINE FOR DEVELOPING ENAMEL PRINTS.—H. H. K., Cleveland, Ohio, asks if there is any color better than red aniline for developing enamel prints. I would advise blue as being cheaper and gives the print more contrast than red, which is too near the color of copper.

PRICES FOR HALF-TONE WORK.—To the St. Louis engraving company, who ask the "prices that prevail for half-tone work," I would say that in New York the prices range from 20 to 70 cents per square inch. The *Century* and *Harper's* magazines, for example, pay the latter price.

ENGRAVING HALF-TONE PLATES.—James Buckley, Portland, Oregon, inquires where he "can purchase tools to engrave out the edges and light parts of half-tone cuts." *Answer*.—Engraving tools are no longer used to soften the edges of vignette half-tone cuts, or to increase the high lights. It is now entirely done by local etching. That is after the cut is "bitten" sufficiently deep. Strong chloride of iron solution is painted on the high lights and edges and allowed to remain until the dots are reduced in size to needle points in the highest lights.

It is in this operation that the artistic skill of the half-tone operator is shown.

PROTECTION OF SHADOWS AND HALF-TONE SHADOWS IN ETCHING.—F. W. Bartlett, Galveston, Texas, says: "I bought your book for enamel process on half-tone copper etching. I



SECOND PRIZE.

cannot see how a plate can be etched without some protection to the shadows and half shadows. Is there no inking of the plate before development? I want to know, you know. *Answer*.—In the enamel process the copper plate is not inked. See formula for enamel solution in last month's INLAND PRINTER. The protection to the shadows and half shadows is secured by dots obtained by long exposure in the camera with a very small diaphragm.

THE SECRET OF THE ENAMEL PROCESS.—J. P. Nixon, Philadelphia, Pennsylvania, writes: "I am a zinc etcher of many years experience, and was very glad to find in this month's number that you give the secret of the enamel process on copper. This formula I have been wanting for a long time, but could not afford the \$50 they ask for it. I tried your solution at once, but find it is too thick at the lower end of the plate. What is the remedy? *Answer*.—You have been accustomed to flow the albumen solution on the plate. This will not be sufficient to get an even coating of the enamel solution. The plate, after coating, will have to be whirled. This had better be done over heat with the side of the plate covered with the enamel solution turned down. Your own ingenuity will suggest a way of keeping the plate spinning while it is drying.

TO PREPARE BOXWOOD FOR DRAWING UPON.—A "Subscriber," Newark, Ohio, writes: "Will you please inform me through your columns what is used for drawing upon boxwood for engraving, or if a drawing can be transferred to the wood from paper, and how." *Answer*.—To prepare boxwood for drawing upon, rub over the surface, with the finger, a little Chinese white moistened with water. When this white coating



THIRD PRIZE.

is dry rub it over with very fine dry brickdust. This gives the surface a "tooth" for the pencil which should be used for drawing on the wood. Tints can be laid on in a wash of dilute India ink with a brush. A drawing should be photographed on the wood; there is no other reliable method of transfer. A print from a cut or lithograph can be transferred easily to the boxwood coated with Chinese white. First dissolve a little lye, or caustic potash, in an equal weight of alcohol. Moisten the print to be transferred with this solution, lay its face in contact with the whitened surface of the block and submit it to a good pressure in a hand press or with a burnisher, when it will be found the ink will almost entirely leave the paper print and be transferred to the block.

## THE ADVANTAGES OF COPPER-FACED TYPE.

THE response of Mr. A. L. Barr to an inquirer regarding the merits of copper-faced type seems to have been misleading. Mr. Barr does not claim infallibility, we are pleased to say. Having the numerous letters from correspondents differing from his views, we select the following in response to special inquiry:

JOHN POLHEMUS PRINTING COMPANY, 121 FULTON STREET,  
Mr. A. H. McQuilkin: NEW YORK, July 14, 1894.

DEAR SIR,—Yours of the 12th received. In reply thereto we have to say that our experience with copper-faced type is such that we have very little, if any, that is not copper-faced, and are particular to have all that we purchase coppered before using. Yours truly,

JOHN POLHEMUS PRINTING CO.,  
HORACE G. POLHEMUS, Vice-Pres.

THEO. L. DE VINNE & CO., PRINTERS, 12 LAFAYETTE PLACE,  
Inland Printer Company, Chicago: NEW YORK, July 16, 1894.

DEAR SIR,—We have used copper-faced types ever since they were brought to our notice. On letterpress work the copper face is of great advantage. It doubles the wear. On electrotype work it is not so good. It does not give a good mold, and compels the expenditure of too much time on the plate by the finisher. Our best plates are from uncoppered type. Yours very truly,

THEO. L. DE VINNE.

In addition to the above the Newton Copper Type Company, of 14 Frankfort street, New York, which has been in existence since 1851, carries on a profitable and growing business in the copper-facing of type, which surely is emphatic evidence of merit.

## BOOKS, BROCHURES AND PERIODICALS.

THERE are ten thousand copyrighted volumes of American poetry in the Congressional Library at Washington.

"EMBOSSING MADE EASY," by P. J. Lawlor, second edition, revised and enlarged, has been received. Numerous and artistic specimens of embossing in colors and bronzes are incorporated in the work, and a very comprehensive review of the various methods of embossing is given. Price, \$1.

"PRACTICAL PAPERMAKING," recently issued by Crosby, Lockwood & Son, though primarily intended as a manual for papermakers and owners and managers of paper mills, contains information of great value to printers and paper dealers generally, and cannot fail to be of the greatest assistance in an intelligent judging of the qualities of paper. Accompanying the text are several illustrations reproduced from micro-photographs. Price \$1.50, net. Can be purchased through The Inland Printer Company.

"WILSON'S CYCLOPÆDIC PHOTOGRAPHY"—a complete handbook of the terms, processes, formulæ and appliances available in photography, arranged in cyclopædic form for ready reference, by Edward L. Wilson, Ph.D., the editor of numerous photographic magazines and other publications—presents to the student and practical worker in photography a reference text-book the completeness and value of which it would be difficult to overestimate. A careful examination of the work reveals that as the author states in his preface he has drawn from a thousand authors and has filtered and reduced, holding to simplicity and brevity—except in cases where history was to be preserved and details only would serve. The book is replete with illustrations and is handsomely printed from new type. Its 522 pages are substantially bound in red morocco boards. Price \$4, postpaid. Can be procured from The Inland Printer Company.

THE celebrated advocate Rufus Choate, having arrived at the old-sighted age, did not recognize it, or did not wish to commence the use of glasses. In pleading a cause he had difficulty in seeing his notes, and, in order to decipher his manuscript, kept holding his paper farther and farther off. On one occasion this so annoyed the judge that he at last burst out with: "Mr. Choate, I would advise you to get one of two things, either a pair of tongs or a pair of spectacles."

## CHICAGO NOTES.

CHICAGO'S pictorial weekly, the *Graphic*, is offered for sale.

AMONG the creditable specimens of engraving produced by Manz & Co., the cover of the circular announcing *The Interior's* annual harvest home issue is worthy of special comment.

JAMES SULLIVAN, political editor of the *Chicago Tribune*, died suddenly July 4. Mr. Sullivan had been the chief political writer on the *Tribune* for the past eighteen years, and was a brilliant writer. He was president of the Newspaper Club.

THE *Chicago Herald* has recently issued for the convenience of its advertisers a complete catalogue of its display type. As the *Herald* is generally conceded to be especially tasteful typographically, the specimens of type selection will be subjects of thoughtful examination by newspaper men.

MR. ALBERT G. CONE, treasurer of the W. W. Kimball Company, is a gentleman of sound views on advertising. The brochure lately issued by him, "Metropolitan Opera Company, Season 1893-1894," containing fine portraits of the great artists of that company, is a souvenir worthy of appreciative acceptance.

THE popular idea of the manner in which the newspaper artist prepares his sketches for the press, is that he either draws from his imagination founded on the reporter's manuscript or makes rough sketches of such scenes or incidents as he may desire, filling them in later and making a mixture of fact and fiction. Both plans have until lately been in vogue, but rapid photographic processes now enable the newspaper artist by aid of the camera to secure in a remarkably short time innumerable views for selection, the details leaving no room for his imagination. On another page will be found a series of half-tones made from photographs of scenes of the late railway strike in Chicago, taken by the artists on the staff of the *Chicago Record*. The vigorous and truthful pen sketches in the *Record* were prepared from the originals of these and other views.

THE election of officers and convention delegates of Chicago Typographical Union, No. 16, for the ensuing year, was held on July 25. Following is the full official list of the candidates: President-Organizer—James Griffon; John C. Harding, *Chicago Tribune*. Vice-President—W. R. Delano, Knight & Leonard Company. Secretary-Treasurer—William McEvoy. Recording Secretary—Harry Chirpe, Corbitt & Skidmore Company. Sergeant-at-Arms—S. C. Wymer, McCluer Printing Company. Board of Trustees—James C. Hutchins, chairman, *Chicago Tribune*; A. Allison, National Printing Company; H. A. Crowell, Bond Brothers. Business Committee (five to be elected)—Fred V. Johnson, *Sun* and *Drovers' Journal*; A. C. Rice, *Chicago Herald*; John Cantwell, *Chicago Inter Ocean*; B. T. McGrath, Henson Brothers; S. D. Daniels, Poole Brothers; Charles Stuart, McCluer Printing Company. Delegates to the International Typographical Union, 1894 (four to be elected)—T. J. O'Brien, *Chicago Dispatch*; Harry Martin, A. L. Swift & Company; John McParland, *Chicago Inter Ocean*; Thomas J. Graham, *Chicago Tribune*; Martin Lacher, *Chicago Herald*; Joseph Hoban, *Evening Post*; V. B. Williams, *Chicago Daily News*; John W. Hastie, *Chicago Times*. The official returns are as follows: President-Organizer—James Griffon, 628; John C. Harding, 560. Vice-President, W. R. Delano, 1,172. Secretary-Treasurer, William McEvoy, 1,142. Recording Secretary, Harry Chirpe, 1,173. Sergeant-at-Arms, S. C. Wymer, 1,155. Board of Trustees—James C. Hutchins, chairman, 1,184; A. Allison, 1,185; H. A. Crowell, 1,182. Business Committee—Fred V. Johnson, 1,158; A. C. Rice, 1,144; John Cantwell, 1,143; B. T. McGrath, 949; Charles Stuart, 1,049. Delegates to the International Typographical Union, 1894—T. J. O'Brien, 706; Harry Martin, 853; John



McParland, 288; Thomas J. Graham, 612; Martin Lacher, 202; Joseph Hoban, 439; V. B. Williams, 596; John W. Hastie, 952.

ON Tuesday, July 17, THE INLAND PRINTER chapel had their second annual outing. A day on Lake Michigan with a dinner at Milwaukee was the programme. At 9:30 A.M. the boys boarded the whaleback steamer Christopher Columbus, one of the finest excursion boats ever built, and were soon cutting through the blue water of the lake northward to the Cream City. The day was exceptionally fine, and as the boat kept within sight of shore nearly the whole journey, an ever-changing panorama of the beauties of the Illinois and Wisconsin shores was presented to view. Milwaukee was reached at 3:30 P.M. and justice done to a bountiful repast. Very little time was left to visit the points of interest in the city, as the boat left on its return journey at 5:30 P.M., so a hasty trip of an hour's duration on an electric car was made through some of the pleasant avenues. The return journey was even more enjoyable than the outward trip, as the heat had moderated, and the glories of a summer sunset on the water, and later, the rising of the moon in its full-tide splendor engaged the attention of the party and intensified the feelings of happiness which had prevailed all day. At 11 P.M. Chicago was reached, and the party dispersed to their homes, having passed a very enjoyable time, and each feeling that the annual outing of the chapel was the best day of all the year.

#### THE COX TYPESETTING MACHINE.

The Cox Typesetting Machine Company, Fairmount Building, Battle Creek, Michigan, have issued the following information in response to many inquiries regarding the machine:

"We have to report great progress and wonderful success in our work of perfecting a most novel and rapid typesetting machine and automatic distributor, both of which machines will be unequaled by anything now known in the art that relates to type manipulating devices. Just when we will be ready for the market we cannot yet definitely state, as we are determined to have our machines developed to the very highest degree of practicability before sending them out; but from present indications 1895 will find us ready. The points of value and novelty that are now being rapidly perfected in our new machines are: First—The automatic self-justifying attachment, which will justify every line as fast as set by the operator, by the depression of a single key, the operator being then enabled to proceed with the setting of the following line without a second's delay. The principle of justification and its mechanism are absolutely new. Second—The distribution is entirely independent of the typesetting, and this work can be proceeded with for any length of time, and at any time, regardless of the operation of the typesetter. Third—Automatic means for loading the distributor from the "dead galley" is being attempted with great hope of success. Fourth—Combined with the above mentioned must be considered, handsome, small though rapid working machinery, occupying but little floor space and requiring but little power compared with other machines in the market. Our aim is to reach the market with a perfect line of machines to be sold at popular prices.

MESSRS. Rowland Hill and Joseph Conway, of the Childs-Drexel Printers' Home, at Colorado Springs, have discovered and perfected a natural mineral stereo-fluid, which experts declare to be superior to anything of the kind in the market. Samples have been forwarded to the office of this journal and placed in the hands of practical stereotypers, but the results of their investigations have not been received in time for publication. Messrs. Hill and Conway have succeeded in reducing the compound to a powder for mailing and for use as a backing powder, good results being obtained, it is said, from the following mixture: Flour, 2 pounds; plaster paris (dental), 2 pounds; mineral stereo-powder, 1 package; mix well and sift. We hope to give further information in this regard next month.

#### REVIEW OF SPECIMENS RECEIVED.










"SPECIMENS OF JOB PRINTING," by E. W. Elfes, Castalia, South Dakota, is a collection of twenty-four samples of neat job printing, plain and in colors, that is well worth the price asked for it—25 cents. It will prove a valuable guide for job printers in the method of display and combination of type, borders, etc.

A CATALOGUE of sheet metal work, printed by the Akron Printing and Publishing Company, of Akron, Ohio, for the Berger Manufacturing Company, is a work of sixty-four pages and cover, 12 by 15 inches in size, and an excellent exponent of the engraver's and pressman's arts. The work is uniform in color and even in make-ready throughout, and reflects credit upon the firm issuing such work.

It is seldom that such an elegant brochure falls into our hands as the one gotten out by the Winchell Printing Company, of Union Square, New York. It consists of twenty-eight pages, size 6¾ by 8 inches, on very heavy enameled paper. The title-page, which we have reproduced, almost exact size, states the reason for its existence. The size of type page is 3¾ by 4½ inches, with margins of 1½ inches at head, 1¼ inches in back and 2¼ and 2½ inches respectively at fore-edge and foot. Marginal notes, in Old

## Testimonial



From  
American Exhibitors  
Department of   
Transportation   
Exhibits   
World's   
Columbian   
Exposition   
To   
Willard A. Smith   
Chief 

In commemoration of the conception, perfection and administration of the first distinctive Transportation Department in the history of International Expositions.

English blackletter, are printed in red ink. The title-page is in black, with the eagle, the initial and the closing paragraph—"In commemoration," etc.—in red. The cover design is unique, being a shield, with flourishes, sharply embossed in oxidized silver on ultramarine paper. A photogravure of the emblem presented to Willard A. Smith completes the elegant *morceaux*, the whole forming an excellent example of the modern printer's art.

EDW. HINE & Co., Peoria, Illinois, apparently make a specialty of colorwork, judging from the samples submitted for criticism. Catalogues of bicycles, buggies, carriages and sample sheets of chinaware in numerous colors and gold, attest the artistic capabilities and resources of their establishment. Presswork is of a good quality, and composition is generally good on all work sent in the package.

MANNAUSA & WIEBER, West Larned street, Detroit, Michigan: A copy of the *Plymouth Weekly*, a small quarto of eight pages and cover. The composition on the body of the paper is generally good, but the advertisement display might be improved upon. The fault with most of the ads. is that they are weak—nothing striking to catch the eye and arrest the attention of the reader. Presswork is fairly good.

A PACKAGE of every-day work from the Burnett Printing Company, Rochester, New York, tells its own story as to the ability of the workman who produced it. The composition throughout, whether on commercial work, pamphlet, card, dodger or society stationery, is excellently well displayed; and the presswork, whether plain black or in two or more colors,

is as artistic as the most fastidious patron could expect to receive. The Burnett Printing Company are to be congratulated on possessing such excellent pressmen, and the boss compositor, W. A. Donnelly, has reason to be proud of his ability to display type so forcefully and elegantly.

"MORE DAM—" is the way Raynor & Taylor, of Detroit, Michigan, start out to electrify the public with the information that "more damage is done to business by economizing on printers' ink during dull times than is caused by the dull times themselves," to all of which we heartily subscribe. Their booklet is a neat piece of work, on which they have spared neither printers' ink nor gold and silver bronze, and we commend the firm for living up to the courage of their convictions.

AN "Historical Souvenir of the Dallas Artillery Co." is forwarded to us by the Dorsey Printing Company, Dallas, Texas. It contains twenty-four pages, oblong, 8 by 11 inches, inclosed in cardboard cover, tied with blue silk ribbon. The composition is excellent throughout and presswork is good, especially on the cover, the front page of which is in three colors and gold, admirably registered, and embossing bold and clear. The half-tones are very nicely worked, and the whole job is admirably executed.

"Two grades of printing are produced by printers—'good' and 'good enough.'" This is the introductory of a notice by the Campbell-Priebe Printing Co., 187-189 Washington street, Chicago. That they produce the good is beyond question from an examination of the specimens forwarded by them. For design, artistic arrangement of colors, and general excellence of typographic display, it would be hard to find a successful competitor. A half-tone portrait bears evidence of very delicate treatment. The embossing on business card is admirable.

THE *Pascoag Herald*, of Pascoag, Rhode Island, is an enterprising sheet. Its "Souvenir Historical Number," issued on June 30, 1894, consists of twenty-eight pages and cover—a great undertaking for a weekly paper—filled with interesting matter relating to the industries of the locality and advertisements of local interest. The paper is well gotten up, printed on good supercalendered stock, and is a marvel of cheapness—10 cents being the cost—for a paper of its size. The advertisements give evidence of artistic treatment, and the whole get-up of the paper is good. The Herald Printing Company is to be congratulated on its vim in getting out so superb an edition in these hard times.

THE Monitor Publishing Company, West State street, Rockford, Illinois, are adepts at getting out an attractive advertising pamphlet. By means of the engraver's, compositor's and pressman's arts, and the liberal use of colored inks, a very neat and artistic twelve-page and cover pamphlet is placed in the hands of the public, setting forth the advantages to be attained by placing printing orders in the care of the above-mentioned company. The picture of Uncle Sam on the front page of cover in star-spangled blue coat and red and white striped pants is very striking. F. A. Gehring, the compositor, is deserving of commendation for the admirable arrangement of matter and excellent display throughout the pages of this attractive piece of work. The presswork is almost faultless.

THE BOOKLET PRESS is a candidate for public favor and patronage—making a specialty of booklets printed in the highest style. Their card,

## The Booklet Press

### PRINTERS



Business

Building

Booklets a specialty

298 DEARBORN STREET

FRED W GOUDY MANAGER  
TELEPHONE MAIN-4905

CHICAGO

which we here reproduce, is a neat sample, the initials of top line, griffin and underscore rules being printed in red. If quality of work means anything, a prosperous future is in store for the new concern.

SAMPLES were also received from the following: Leighton Brothers, 43 South Fourth street, Minneapolis: circulars, envelopes, blotters, etc., in the good style for which this firm is noted. Hosterman Publishing Company, Springfield, Ohio: circular in four colors, nicely displayed, and colors artistically disposed. William Skinner & Co., Cincinnati Ohio: samples of ordinary commercial work, well up to the average. Dempsey Brothers, Market street, Paterson, New Jersey: business card in great variety of colors, altogether too brilliant to produce a good effect. Kingsley, Barnes & Neuner Company, 123 South Broadway, Los Angeles, California: removal notice, very chaste and elegant in design; embossing beautiful. The Quick Print Company, Spokane, Washington: blotter with "Fourth of July" sticking out all over it. Uhler Brothers, Charleston, Illinois: one more of their neat monthly blotters, in excellent taste. We would, however, advise them to spell the word "Walter" correctly on the slip accompanying same. Barnum & Pennington, Shelbyville, Illinois, are to the front with some of their excellent blotters, programmes, cards, etc., which are up to the usual high standard of their work.

### NEWSPAPER GOSSIP.

THE editor of the Stillwater (Minn.) *Prison Mirror*, says: "Miss Horace Greely Perry, the bright and witty editress of the St. Peter *Journal*, in describing the duties of an editor, says: 'It is the editor's duty to get out and hustle up news.' Now if Miss Horace will only tell us how to 'get out' we'll do the hustling business all right."

THE *Nebraska Editor* is the title of a neat little monthly, born July, 1894, at Beaver Falls, Nebraska, "the only magazine in the world devoted exclusively to the newspaper fraternity of Nebraska." Walt Mason and F. N. Merwin are the editors. Of THE INLAND PRINTER it says: "How many are regular subscribers of THE INLAND PRINTER? It is worth its weight in gold to every printer and publisher. If you do not get it, send 20 cents to Chicago for a specimen copy." We have a high opinion of the judgment of our contemporary.

THE owners of the *Colorado Sun* have purchased the *Denver Times*, and consolidated the two papers. The first issue of the *Times-Sun* appeared on Monday, July 2, with a circulation of 33,000 copies. The *Colorado Weekly Sun*, which has met with much success, will continue without change of name, and the circulation of the *Weekly Times* being added to it, gives it thereby a paid-in-advance circulation of over 30,000 copies. The *Denver Times-Sun* owns and publishes the full day report of the Associated Press. Every effort is made to maintain it as the model paper of that section, and one of the great afternoon newspapers of the country.

AMONG the badges worn by the various state delegations to the National Editorial Convention at Asbury Park, the badge of the Kansas delegates was admired as the neatest and best state badge at the meeting. To the courtesy of Mr. William A. Miller, editor of the *Republican*, Council Grove, Kansas, we are indebted for one of the badges as a souvenir, it being the work of the *Republican* office. The silk ribbon, of pale green, "representing the green prairies of Kansas," lettered in gold "emblematic of her golden sunflowers," is surmounted by a pencil to which is attached a small pair of solid silver shears, the work of H. Morehouse, a local jeweler. Mr. Miller, the *Republican* and the delegates have reason to be proud of the effect.

### TRADE NOTES.

THE copartnership heretofore existing between Henry S. Dewey and Charles T. Askew under the firm name of Dewey & Askew, paper dealers, New York, has been dissolved by mutual consent. Charles T. Askew will continue the business.

FLEXNER BROTHERS, 330 Fourth avenue, Louisville, Kentucky, are desirous of securing a sample of job envelope for keeping work in while passing through the various departments of a printing house. If any of our readers are using this system, they will oblige both Messrs. Flexner Brothers and THE INLAND PRINTER by kindly mailing sample to that firm.

FROM Portland, Oregon, we have received at the hands of a correspondent of Charles Hegele & Co., pottery manufacturers, a specimen of the statement heads of that house, done with a rubber stamp. We are informed that Messrs. Hegele & Co. have voiced the complaint that their industry is not encouraged. As they are rated at \$100,000 we would suggest the application of a little printers' ink to their discouraged and sore places.

MR. JAMES PURSELL, of Hudson, New York, who has the contract for the printing, embossing and manufacturing of envelopes for the United States Government, for the next four years, has signed a contract with James H. Manning, as president of the Weed-Parsons Printing Company, of Albany, New York, to have the concern do the work in that city. The contract calls for \$3,000,000 worth of work. The firm's present plant will have to be changed somewhat, necessitating the



expenditure of \$100,000. A portion of the plant can be used, but the force will be increased by three hundred additional hands. The contract calls for the making of 2,000,000 envelopes a day, which includes fourteen different sizes. The terms of the contract also call for the storage in the vaults of the firm of 60,000,000 envelopes or thirty days' work as a reserve supply. The Weed-Parsons Printing Company has large storage vaults, the dimensions being 60 feet by about 80 feet. In order to turn out the 2,000,000 envelopes a day, a carload of paper will be required. This will be conveyed in the government's own cars. The government will also have its own corps of officials to oversee the work. The firm will pay its employees quarterly.

DURING these trying times, when business is anything but what we would all like to have it, it is refreshing to receive such word as this from one of the press manufacturers, well known to the readers of *THE INLAND PRINTER*, the Kidder Press Manufacturing Company, Boston, Massachusetts. They say, under date of July 19, among other things: "We are glad to be able to report that this summer we are operating our factory to its fullest capacity, working day and evening." This is certainly something which it is pleasant to record, and we trust the good work will keep on. In this connection we cannot refrain from mentioning another paragraph of the same letter which especially interests the publishers of this journal, and incidentally all who read it, whether advertisers or subscribers. It reads thus: "It is a pleasure to state that some of our largest contracts now in the works are the direct results of our advertising in *THE INLAND PRINTER*. We highly appreciate your journal." Were it not for the fact that we receive letters of this nature at frequent intervals from other advertisers we should be backward about advising others of it. We feel, justified, however, in giving this one publicity. The moral is obvious: If you have a good thing let people know it.

## BUSINESS NOTICES.

### THE MIDGET SAFETY QUOIN.

Elsewhere in this issue will be found the advertisement of the Midget Safety Quoin. This very acceptable little innovation has sprung at once into popular favor, and expressions of approval have come from all who have seen it. It may be had from all dealers in printing material.

### BROWN FOLDING MACHINES.

We are credibly informed that the Brown Folding Machine Company, of Erie, Pennsylvania, will soon place upon the market a new line of book and pamphlet folding machinery. New features will be introduced that the trade will accept as improvements over those now in use. The Brown people keep abreast of the times—in fact, are inclined to keep a little ahead. To those contemplating the purchase of this kind of machinery we suggest the consideration of the above fact.

### THE "NEW ERA" JOB PRESS.

Our readers will note on another page of this issue a full-page advertisement of the "New Era" job printing press, manufactured by John M. Jones & Co., of Palmyra, New York. This press is being built by a man who has thirty years' experience in building job presses. The best machinery obtainable is used in building these machines, and the very finest material that can be secured enters into their manufacture. An excellent idea of how the press looks may be had by examining the illustration in the advertisement. A circular fully describing all the various points of merit will be sent to any printer desiring the same by addressing the company as above. This firm also manufactures the "New Era" printers' and bookbinders' paper cutter, a heavy and substantially built cutter

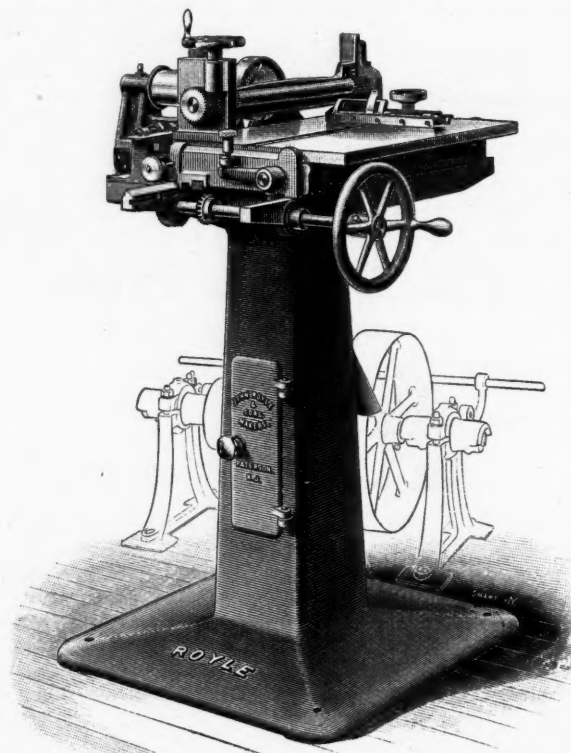
having several new features of considerable importance. It is built in two sizes, 30-inch and 32-inch, and furnished at a price that makes it an object for printers interested in the purchase of a machine of this class to investigate. The Chicago Newspaper Union, Chicago, are western agents for the Jones presses and cutters, and orders can be sent them if desired.

### THE "RELIANCE" PAPER CUTTER.

Paul Shniedewend & Co., 197 South Canal street, Chicago, have just finished the first paper-cutting machine built since the new firm was started. The machine is in some respects similar to the "Advance" paper cutter now on the market, and has many good points to recommend it. The name decided on is the "Reliance," and it is proposed to put out a machine that will not belie the name. It is at present made in two sizes, 22½ and 25 inch. An illustration of this machine and a fuller description of it will be given in a later number of this magazine. Although having been in existence but a short time, this firm is well fitted up for the manufacture and repair of machinery, having the best of drills, lathes, planers, tools and other labor-saving devices, and can look after work of this kind in the best manner.

### A MODEL MACHINE.

The most recent addition to the mechanical part of photo-engraving comes from the shop of John Royle & Sons, of Paterson, New Jersey, in the shape of a new and improved machine for beveling and rabbeting the edges of half-tone plates. The accompanying illustration gives a fair idea of the general outline of the machine, and conveys a most favorable



impression as to its merits. It has been in operation for some time past in a number of the leading New York establishments, where it has already won a high reputation for finish and capacity.

In designing this machine, the makers, who were thoroughly conversant with the requirements of the case, exhausted every device known to mechanics to provide for every possible contingency, and it would seem that their endeavors have been strikingly successful; the arrangement of the gauges, by means of which almost infinitesimal adjustment of the plate



can be made; the admirable design of the clamp; and the smoothness and certainty of all its movements, point to this machine as the production of a high order of mechanical genius and practical experience.

We hope that our western friends will not be behind their New York brethren in taking advantage of the increased facilities offered by the Messrs. Royle, and we have no doubt but that the proverbial ability of Chicagoans to recognize a good thing when they see it will cause them to adopt the new beveler very generally, and so keep abreast of the times.

#### STANDING IN THEIR OWN LIGHT.

The printer who is guided by the advice that "you cannot afford to let that old press go, it has made heaps of money in the last thirty years," holds on to his antiquities, sweats over them, and through them loses time that should be devoted to rest and recreation—becomes a slave, as it were, to the instruments which should constitute the stepping stones to his prosperity and comfort. This sentiment is even more applicable when a printer employs many workmen than in the case of one working by himself, the loss being increased in the same ratio as the employes. The most modern press, and one that is used by thousands of the most successful printers, is the Golding Jobber. It received the highest award at Chicago, as representing the "most highly developed type of the modern job printing press." No other press combines so many features for saving time and labor.

#### THE KIDDER PONY CYLINDER.

The advertisement of the Kidder Press Manufacturing Company this month shows an illustration of their pony cylinder press. This machine is made with rack and screw and table distribution, has vibrators and distributors complete, and four form rollers pass over the entire form at each impression. There is no smutting of sheets, as no tapes, fly sticks or shoo-fly fingers are used, and it is capable of being run at high speed. A neatly-printed little leaflet called "Do You Have to Compete?" fully describing this press, has just been issued by the company, copies of which can be obtained on request. This firm also makes a number of presses for printing paper as it comes from the roll, and builds many kinds of special machinery in this particular line. Their roll-slitting and rewinding machines are noted for accuracy, convenience and durability. Full information regarding these machines can be had by addressing the Kidder Press Manufacturing Company, 26 Norfolk avenue, Boston, Massachusetts.

#### THE BYRON WESTON COMPANY AT THE MID-WINTER FAIR.

One of the most attractive exhibits to be seen at the fair is that of the Byron Weston Company, of Dalton, Massachusetts, manufacturers of linen ledger and record paper. It is located in the Manufactures and Liberal Arts building, on avenue C west. This company, unlike many other manufacturers, did not send out their Chicago exhibit, but preferred to have an entirely new one. The exhibit consists of a handsome stand, with four columns arising therefrom and supporting a canopy. It is all made from California curly and burl redwood, polished in natural color, not stained or discolored as is too often the case. It is a California design and by California workmen.

Inside there is a large pyramid of all sizes of ledger paper, from "antiquarian," measuring 31 by 53 inches, and weighing 200 pounds to the ream, down to "demy," a small size. They also show an elegant record book from the World's Fair, made from their paper, with large artistic silver monograms and medals set in the Russia covers. The company has not been unmindful of the comfort of the tired pilgrim, and have provided a "rest for the weary" in several large, comfortable arm-chairs around their platform. At the rear of their exhibit are

about twenty interior photographs of their mills, very interesting indeed. They show the paper in various stages of manufacture, from the rag to the finished ream. Parties who have seen both the Chicago and San Francisco exhibits of this company are quite pronounced in favor of the San Francisco. This is saying considerable, as expense was not spared on the company's Chicago display.—*San Francisco Evening Post*, June 16, 1894.

#### EARHART'S COLOR PRINTER.

THE INLAND PRINTER makes the special announcement that arrangements have been made by which that magnificent work, Earhart's "Color Printer," can now be furnished to the readers of this magazine and to any others wishing to obtain a copy at a specially low price. Heretofore many have been debarred from purchasing the work on account of its high price, but now it is expected that many will take advantage of this opportunity and order one of these books without delay. It is the standard work on color printing in America. A veritable work of art. 8¼ by 10½ inches, 137 pages of type matter, ninety color plates in two to twenty colors each, handsomely bound in cloth, stamped in gold and four colors. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. Book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. In its desire to disseminate knowledge in the typographic art THE INLAND PRINTER can do no better work than to urge its readers to buy one. Original price of book was \$15; it can now be had by addressing orders to us at \$10. This offer will be open until the few copies left have been disposed of.

The...  
**DURANT**  
**COUNTERS**  
Count

AND for counting are counted the best, receiving the highest award at the World's Columbian Exposition.

Write for Catalogue to W. N. DURANT, Milwaukee, Wis.

SUBMITTED BY C. S. DILLON, YORK, NEBRASKA.

#### It Kounts Korrekt

"THE DURANT" It was the best counter all the World's Fair. It is the best counter for you. It earned first prize at the World's Fair. It will earn something for you.

A Catalog, explaining the rest, delivered free to your address upon request. . . . W. N. DURANT, Milwaukee, Wis.

SUBMITTED BY J. HARRY CARSON, DENVER, COLORADO.

#### The Durant Counters .....



Are the most popular Counters on the market. Received the highest award at the World's Columbian Exposition. Send for Catalogue to

W. N. DURANT. - Milwaukee, Wis.

SUBMITTED BY FRANK GROSS, MASSILLON, OHIO.

**DURANT** Received Highest Award  
.....at the World's Columbian Exposition 1893.  
**COUNTERS CONQUER!**

Send for CATALOGUE to W. N. DURANT Milwaukee, Wis.

SUBMITTED BY ALBERT S. WADE, ELKHART, INDIANA.

## WANT ADVERTISEMENTS.

We will receive special want advertisements for **THE INLAND PRINTER** at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 20th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

**A CHANCE** of a lifetime—Job office must be sold to close estate; seven job presses; cylinder; motor; type racks; everything good shape; cost, new, \$6,000. Also stock of stationery. Address A. V. CANNON, assignee, Cleveland, Ohio.

**A FIRST-CLASS JOB PRINTER WANTED**—A man who can do strictly first-class jobwork, and who can read proof on general jobwork, can get wages above the scale by addressing "F. R. J.," care INLAND PRINTER.

**A SNAP FOR A PRACTICAL PRINTER.**—Job office in Detroit, Michigan, for sale. Established ten years. Good patronage. Cheap for cash. Must sell, on account of illness in family. Address "W. E. G.," care INLAND PRINTER.

**DESIGNING** and newspaper illustration taught by mail. Learn to illustrate your home paper. For particulars address WALKER & LOCKWOOD, Designers and Engravers, Lincoln, Neb.

**EXCHANGE**—I will exchange working formulas for photo-engraving in line and half-tone for lens, camera or plateholders. Please make me offers. Address "EXCHANGE," care INLAND PRINTER.

**FOR SALE**—Electrotype foundry, equipped with modern machinery, located in large manufacturing city. Trade established. Plant in operation. Will sell reasonable; part cash and time on balance. Address "BARNES," care INLAND PRINTER.

**FOR SALE**—Complete first-class printing office, new a few months ago; 34 by 48 Cottrell stop cylinder, 26 by 37 Cottrell 2-revolution pony, Perfected Prouty job presses; 35-inch Seybold cutter; all modern faces of type, in splendid condition. Arrangements can be made to take the whole plant for very little cash down. An exceptional chance to get a modern plant, fitted with the most improved machinery. Address GEO. W. PROUTY CO., 130 Oliver street, Boston.

**FOR SALE**—Job printing and stationery business. Trade of 1894 nearly \$5,000. "Commercial Report" alone \$1,200 clear. Good legal blank trade; modern office, electric motor, etc. Cash price, \$2,500. Going into wholesale paper business. Address P. O. Box 1256, Lincoln, Neb.

**FOR SALE**—Printing office (union) at a bargain; 550 pounds of body type, 90 fonts of modern job type; half, quarter and eighth medium Gordon jobbers, steam fixtures; whole outfit new. Good trade guaranteed. Apply "S. W. No. 7," care INLAND PRINTER.

**FOR SALE**—THE INLAND PRINTER—Vols. I, II, III, IV, VII, complete, unbound; Vol. V, No. 2 only missing; Nos. 1 and 2 of Vol. VI; Nos. 4 and 5 of Vol. IV—all in first-class order. Make offer. Address "S. K. P.," care INLAND PRINTER.

**GREAT SACRIFICE!**—A few unbound volumes of the *American Art Printer* for sale. Single volumes, \$1 each; complete set, from Vol. I to Vol. VI, \$5.50; original price, \$12.50. These volumes contain practical papers by the best printers of the world, and the information covers every branch of the art from "devil" to publisher. The half-tone specimens are worth ten times the amount. To complete your sets address J. D. WHITE, 183 Sixth avenue, New York City.

**PRESSMAN WANTED**—A first-class pressman who understands commercial jobwork, the handling of job presses, colorwork as used in commercial job offices; finest grade of bookwork, including half-tone, can get good job as foreman. Address "H. B. C.," care INLAND PRINTER.

**SITUATION WANTED**—By practical printer. Also can conduct editorial department. Best references. Write immediately. B. L. MILES, Shawneetown, Ill.

**REPUBLICAN** editor and business manager wanted, for weekly in Iowa. Young married man preferred. Must be well educated, good writer, experienced in printing and advertising, and a worker. Good salary and steady position. Address, with references, "OSBORNE," care INLAND PRINTER.

**RULES OF ORDER.**—Leffingwell's Manual and Rules of Order for Parliamentary Debate is a pamphlet of thirty-two pages, giving points that every presiding officer and every member of any organization should know. Compiled from the best authorities; condensed; simplified; tells what may and what may not be done pending any question in debate. Price 10 cents, postpaid. Address "THE INLAND PRINTER," Chicago.

**SITUATION WANTED**—A good all-around bookbinder, competent to take charge of a bindery, wants position. No objection to leaving Chicago. Address "J. McD.," care INLAND PRINTER.

**SPECIMENS OF JOB PRINTING**—A volume of practical designs that should be in the hands of every progressive job printer. Plenty of colorwork; enameled stock; pages 6½ by 10 inches. Sent postpaid for 25 cents (no stamps). Order at once. E. W. ELFES, Castalia, S. D.

**WANTED**—A buyer for a money-making newspaper and job plant. Poor health; must sell. Address "C. C.," care INLAND PRINTER.

**WANTED**—First-class wet plate operator; must be expert on solar and contact negatives. We pay for quality, not speed. PILLSBURY PORTRAIT CO., St. Louis, Mo.

**WANTED**—Lithographic engraver—good one—and lithographic pressman to communicate with owner of printing office with view to starting lithographic plant in connection. Good location. Some capital necessary. References given and required. Address "WISCONSIN," care INLAND PRINTER.

## HAVE YOU ORDERED A COPY?

ROCHESTER, N. Y., January 15, 1893.  
MESSRS. GEO. W. SMALL & CO., CINCINNATI, OHIO:  
I see in THE INLAND PRINTER you advertise a book pertaining to printing inks and other information in regard to the trade. If the book is what you represent it to be it is easily worth the price you ask for it. Please send me a book C. O. D.  
WM. J. ELLIOTT, Pressman,  
62 Julia street, cor. Waverly Place.  
Send \$5 and secure a copy of this valuable book.  
GEO. W. SMALL & CO., Cincinnati, Ohio, U. S. A.

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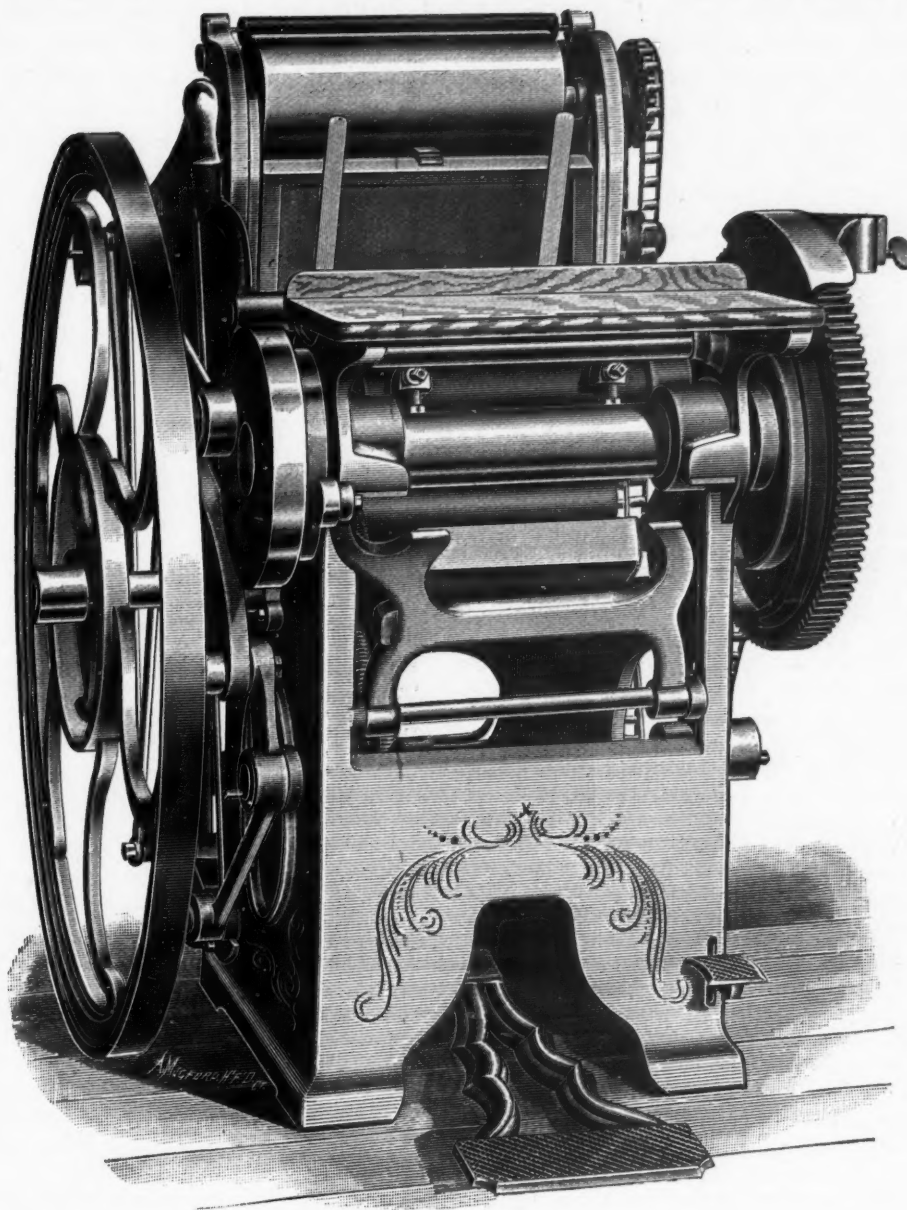


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PRICES.



# THE NEW ERA Job Printing Press.



An experience of thirty-five years in building printers' machinery, with the best possible facilities for doing the work, enables us to furnish Job Presses and Paper Cutters of the best quality at reasonable prices. The following list shows what we are now building :

The NEW ERA JOB PRESS, 8 x 12, 10 x 15, 12 x 18, 14 x 20 and 14½ x 22.

The JONES-GORDON JOB PRESS, 8 x 12, 10 x 15, 12 x 18, 14 x 20 and 14½ x 22.

The NEW ERA POWER PAPER CUTTER, 32 inch in stock and any size larger made to order.

The NEW ERA LEVER PAPER CUTTER, 30 and 32 inch.

The IDEAL LEVER PAPER CUTTER, 20, 24, 30 and 32 inch.

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WESTERN AGENTS: CHICAGO NEWSPAPER UNION, CHICAGO, ILLINOIS.



## "THEIR MAKERS DON'T MAKE HALF NOISE ENOUGH ABOUT THEM."

### PRELIMINARY EXPLANATION.

Some time ago we learned that Mr. J. C. Blair, of Huntingdon, Pa., had written to Mr. John C. Otto, of Springfield, Mass., asking his opinion regarding our presses, and that Mr. Otto had responded thereto. We first communicated with Mr. Otto, who advised us that he was willing we should see and use his letter, provided Mr. Blair would consent, and would also furnish the original or a copy thereof. The foregoing will explain the following correspondence:

### MR. BLAIR'S LETTER TO US.

JOHN THOMSON PRESS Co.,

No. 410 Temple Court Building, New York City:

HUNTINGDON, PA., June 4, 1894.

*Dear Sirs,*—We are in receipt of your favor of the 28th of May, and in reply to same inclose you herewith copy of the letter as received from Mr. John C. Otto some time since, and trust it may be of some service to you, and am glad to be able to send you such good advertising.

Yours very truly,

(Signed) J. C. BLAIR COMPANY,  
J. C. BLAIR, President.

SPRINGFIELD, MASS., February 22, 1894.

J. C. BLAIR Co., Huntingdon, Pa.:

*Gentlemen,*—Replying to your inquiry of the 19th, would say that the presses to which you refer are in use by me and have been for the past three years. I first bought one, then another, and finally the third. My office was entirely destroyed by fire on November 22d, and you can see the esteem I hold these machines in when I say that I placed an immediate order for three of these machines within four days after the fire, and have since bought the fourth. This, too, in spite of the fact that other makers offered their presses at far lower prices.

I was brought up on Universals, then had a long experience with Peerless, Globes, Gordon and the Golding. There is not one press of the above list that can hold a candle to the Colt's Armory Press. I claim that they will do more work than any other press built.

Most makers claim great speed for their machines. Now, the question in my mind was this: What do you gain if a press runs 2,500 an hour if the feeder skips every third impression? I was deluded into buying a Golding on the claim of greater speed than the Universal. It had the speed, but on short runs the time spent in making ready more than made up for the time saved in feeding. This is the result of comparison with the old Universal.

### MR. OTTO'S LETTER TO MR. BLAIR.

The Colt's Armory Presses are as much in advance of the Universals as is a Concord buggy over a dump cart. They are mechanically perfect; that is more than can be said about the Golding or Peerless presses. They don't break—anyway, that's been my experience with them. They are the fastest presses to make ready on that I ever saw; and they have as good a fountain as is found on the best Hoe cylinder press. Distribution A 1. Now, when you get down to speed that's where I say they beat all other presses. Their makers never crowded very much on speed to me, but I understand they never do, but my experience has been that the Quarto size runs beautifully at 2,000, the Eighth at 2,400, per hour. And one point not to be overlooked—take any press that is balanced with springs, and after they begin to wear the springs weaken and the press jumps or bangs. Now, with these presses, they are at their worst and noisiest when new. There is just a slight noise of the gearing, but not so much as the quietest new press I ever heard run made; but when they have run a week or two, then they are quiet, and the beauty of them is they never do get to make noise.

I inclose sample of blotter run on this press. Should like to show you samples of large half-tone cuts, and also diagram work done on them, work that no disk press built would handle, but lost all in fire.

If there is any one thing in the way of machinery that I am enthusiastic over, it is Colt's Armory Presses.

You can certainly do no better than to buy them. They will run as fast as any feeder can feed *right* and watch his work; they run anything any press will, and a great deal no other press can.

Their makers don't make half noise enough about them.

Yours truly,

(Signed) JOHN C. OTTO.

We have designed and manufacture special styles of Presses for embossing, for paper box cutting, for book cover inlaying, etc., as well as for printing. Illustrated catalogue will be mailed on application. Address . . . . .

## JOHN THOMSON PRESS COMPANY,

Designers of "The Colt's Armory Presses,"

BRANCH OFFICE:  
JACKSON AND DEARBORN STS.  
CHICAGO.

TEMPLE COURT BUILDING,

NEW YORK CITY.

## ENGRAVED STEEL DIE EMBOSSING BY POWER.

**The Johnston Engraved Steel Die Embossing Press,**

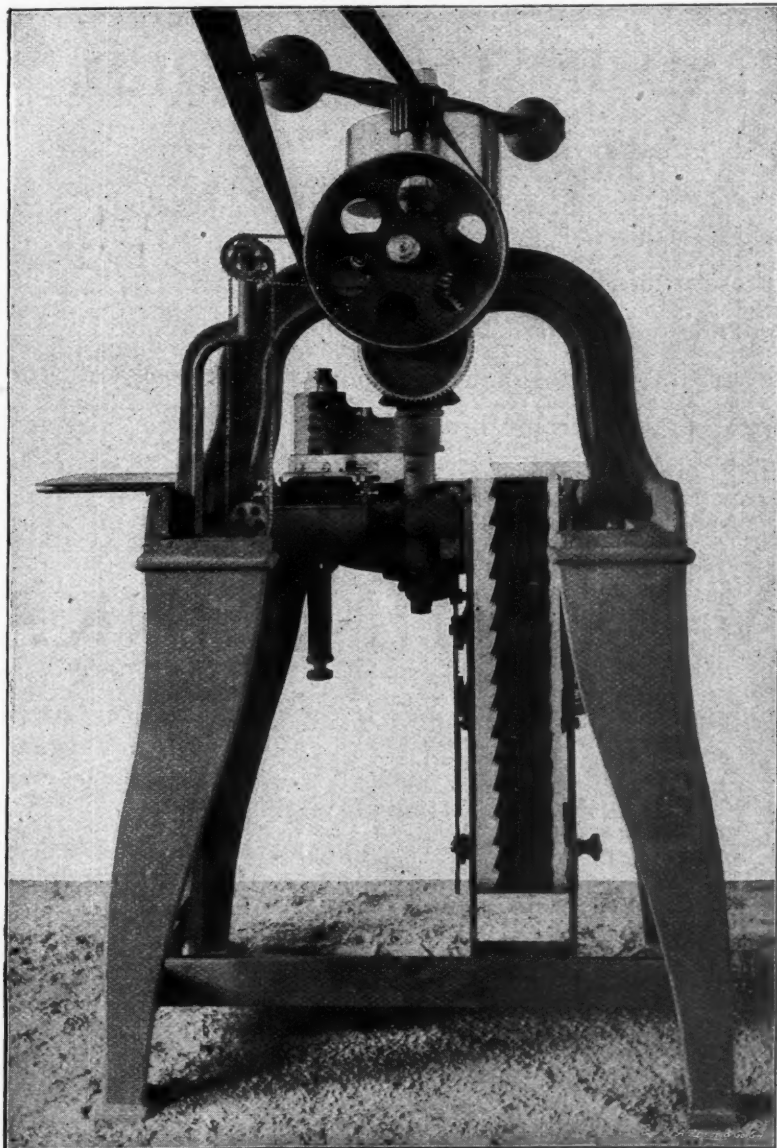
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INKS, . WIPES . AND . STAMPS . ENGRAVED . STEEL . DIES . BY . POWER,

Producing results never obtained on the hand press now in use ; operating dies almost impossible to wipe and stamp by hand, at a speed only limited by ability of boy or girl to feed, and

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Any Stationer or Printer without previous knowledge or experience in the Art, can, by putting in one or more Johnston Embossing Presses at small outlay, have

### A Complete Steel Die Embossing and Engraving Plant,

furnishing the finest work and the latest designs, also submitting to his customers sketches showing the latest and most original designs, without going to the expense of employing Engravers, Designers or experienced workmen.

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In which only the best Steel Die Engravers in the country are employed, will furnish Steel Dies at the lowest possible cost.

#### DESIGNING DEPARTMENT,

In charge of one of the best Sketch Artists in this country, will furnish original pencil or pen-and-ink sketches, to be submitted to customers at nominal cost.

#### SUPPLY DEPARTMENT

Will furnish Wiping Paper in various width rolls, different color Inks already mixed, Varnish specially prepared, etc., etc., in fact everything pertaining to Engraved Steel Die Embossing.

#### INFORMATION BUREAU,

Furnishing all information regarding the Art, also advising from time to time any new discoveries in effects of designs, colors, counters, etc., that will in any way be of value to Press users or the further development and advancement of the Art.

The above departments are for the benefit of Johnston Embossing Press users only.

For Terms of Sale or Rental, also Samples of Work, or other information, apply to

## THE JOHNSTON EMBOSSING MACHINE CO.

P. O. Box 1965.  
Telephone, 4180 Cortlandt.

Cable, "Omental, New York."

..... 33 Barclay Street, NEW YORK.



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The printer who wishes to get ahead of his neighbor in these times of close competition and business depression, must not be handicapped by the use of inferior and antiquated formula Inks. Get away from these at once. Buy those which modern ideas and up-to-date methods have produced, namely—

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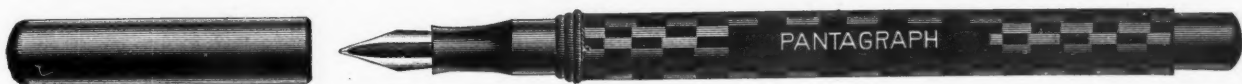
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before the trade, we are positive that it will undoubtedly effect the saving of labor and time. This rule is made of brass, four-to-pica (three points) in thickness, having round dots, and is designed to be set up with type, thus perforating as well as printing at the same time. When inked with the type the rule will press deeply into the paper, producing a row of black sunken dots, which not only looks like ordinary machine perforating, but enables the paper to be easily separated.

This rule is a trifle higher than type-high and needs no underlay; it will not affect or injure the rollers in any manner, and has been thoroughly tested and pronounced a success.

We also make the same style rule with hardened steel pins inserted and soldered securely in four-point (three-to-pica) brass body.

Send for circular and price list.

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THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged \$6.00 per year for two lines, and for more than two lines \$2.00 per line additional.

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## BINDERS' MACHINERY.

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**American Strawboard Co.**, 152 and 153 Michigan avenue, Chicago. Bookbinders' supplies.

**Slade, Hipp & Meloy**, 300 Wabash avenue, Chicago. Also paper-box makers' supplies.

## CARDS AND CARDBOARD.

**Collins, A. M., Manufacturing Co.**, 527 Arch street, Philadelphia, Pa.

## CARDS—SOCIETY ADDRESS.

**Smith, Milton H.**, publisher, 95 Andrews street, Rochester, N. Y. Embossing to order.

## CYLINDER PRESS MANUFACTURERS.

**Babcock Printing Press Manufacturing Co.**, The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

**Cranston Printing Press Co.**, Norwich, Conn. Manufacturers of The Cranston printing presses, all sizes and styles.

**Duplex Printing Press Co.** The Cox duplex, web and country presses, Battle Creek, Mich.

**Goss Printing Press Co.**, 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

**Hoe, R., & Co.**, New York. Manufacturers printing presses, electrotype machinery and printing materials.

## ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

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**Campbell & Blum Co.** (successors to Campbell & Co.), 66 and 68 Longworth st., Cincinnati, O.

**Drach, Chas. A., Electrotype Co.**, corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

## ELECTROTYPERS AND STEREOTYPERS.

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**Heybach-Bush Co.**, Fifth and Main streets, Louisville, Ky. Most complete establishment in the South.

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**Zeese & Sons, A.**, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

## ENGRAVERS.

**Benedict, Geo. H., & Co.**, half-tone and zinc etchers, wax and wood engravers and electrotypers, 175 and 177 Clark street, Chicago.

**Weinhardt, A. M., Eng. Co.**, all kinds of wood engraving, 71 Washington st., Chicago.

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**Brown Folding Machine Co.**, Erie, Pa. Write for circulars and information.

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**Buffalo Printing Ink Works**, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

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**Johnson, Chas. Eneu, & Co.**, 509 South Tenth st., Philadelphia, Pa. Branches: 529 Commercial st., San Francisco; 45 and 47 Rose st., N. Y.; 99 Harrison st., Chicago.

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**Thalmann Printing Ink Co.**, St. Louis and Chicago. Mfrs. job, book and half-tone cut inks.

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**Smith, Bradner, & Co.**, 119 Monroe st., Chicago.

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Cast and Wrought Iron Chases.  
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**Morgans & Wilcox Mfg. Co.**, Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

**Pease, P. S., & Co.**, 115 Jefferson ave., Detroit, Mich. Type, paper, ink, printers' supplies.

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**Wells, Heber**, 157 William street, New York. "Strong slat" cases, cabinets and stands.

**Wesel, F., Mfg. Co.**, 11 Spruce street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

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**Andrew van Bibber & Co.**, Sixth and Vine streets, Cincinnati, Ohio.

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**Bingham & Runge**, 12 to 18 Frankfort st., Cleveland, O. Printers' rollers and composition.

**Birchard, C. H., & Co.**, 634 Filbert st., Philadelphia, Pa. Out of town orders promptly attended to.

**Buffington & Garbrock**, 202 Race st., Cincinnati, Ohio. Price list and terms on application.

**Dietz, Bernhard**, printers' rollers and composition, Grant and Mercer sts., Baltimore, Md.

**Dorsey, Henry**, "The Roller Maker," Dallas, Texas. Also pressroom supplies.

**Grayburn, John**, printers' rollers and composition, Pittsburgh, Pa. Established 1871.

**Hart, Henry L.**, 117 N. Water street, Rochester, N. Y.; 10 and 12 Lock street, Buffalo, N. Y.

**Osgood, J. H., & Co.**, 100 Milk st., Boston, Mass. Best "Patent" and "Old Style" composition.

**Stahlbrodt, E. A.**, 18 Mill street, Rochester, N. Y. Roller composition and flour paste.

**Wild & Stevens**, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

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**Graham, L., & Son**, 44-46 Baronne street, New Orleans, La. Southern Printers' Warehouse.

**Heybach-Bush Co.**, Fifth and Main streets, Louisville, Ky. Everything for printers.

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**Golding & Co.**, Boston, Philadelphia and Chicago. Latest labor-saving appliances.

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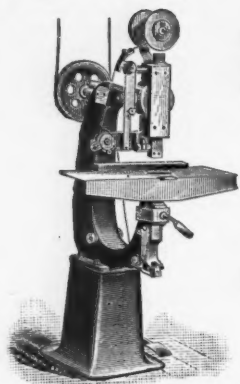
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6	7	8	9	10	11	12	
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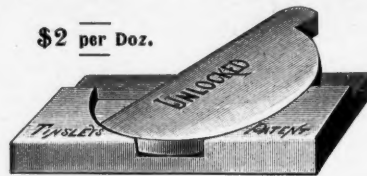


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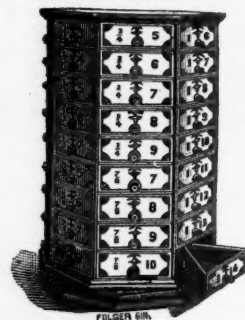
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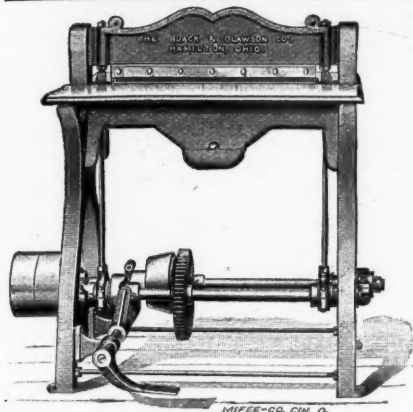
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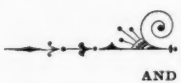
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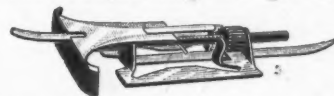
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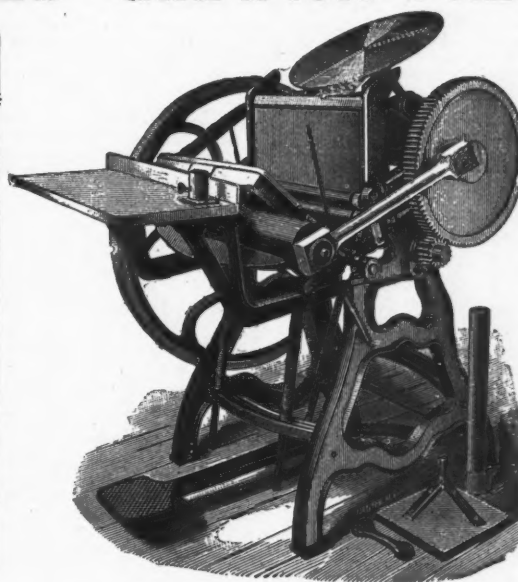
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### INDEX TO ADVERTISEMENTS.

PAGE		PAGE		PAGE	
American Bolt and Screw Case Co. ....	480	Freund, Wm., & Sons. ....	476	Oswego Machine Works. ....	394
American Process Engraving Co. ....	405	Garden City Electrotyping Co. ....	475	Otto Gas Engine Works. ....	414
American Typefounders' Co. ....	Cover	Geyer, Andrew. ....	481	Paper and Printing Trades Journal. ....	482
Ault & Wiborg Co. ....	Insert	Goes Lithographing Co. ....	398	Parsons Paper Company. ....	394
Babcock Printing Press Manufacturing Co. .	410	Goss Printing Press Co. ....	405	Patton's Popular Publications. ....	482
Baltimore Engraving Co. ....	481	Great Northern Railway. ....	480	Prouty Company, The George W. ....	414
Barnhart Bros. & Spindler. ....	416	Hamilton Manufacturing Company. ....	415	Queen City Printing Ink Company. ....	474
Batchelar, James. ....	480	Hansen, H. C. ....	401	Reid, Alex., & Co. ....	413
Benedict, Geo. H., & Co. ....	405, 475, 483	Heinemann, Julius, & Co. ....	478	Riverside Paper Co. ....	395
Bingham Brothers Company. ....	403	Hickok, W. O., Manufacturing Company. .	480	Rockford Folder Co. ....	413
Bingham & Runge. ....	400	Hoke Engraving Plate Co. ....	401	Rowe, James. ....	402
Binner Engraving Company. ....	475	Hough, Franklin H. ....	470	Royle, John, & Sons. ....	399
Black & Clawson Co. ....	481	Howard Iron Works. ....	400	Sanders Engraving Company. ....	470
Blomgren Bros. & Co. ....	477	Illinois Paper Company. ....	402	Sheridan, T. W. & C. B. ....	407
Bragdon, J. C. ....	481	Inland Type Foundry. ....	396	Shoemaker, J. L., & Co. ....	480
British Printer. ....	482	Johnson, Chas. Rneu, & Co. ....	481	St. Louis Photo-Engraving Co. ....	470
Brown Folding Machine Co. ....	403	Johnston Embossing Machine Co. ....	473	Standard Printing Ink Co. ....	401
Brown Paper Co., L. L. ....	397	Jones, John M., & Co. ....	471	Stimpson, Edwin B. ....	480
Buffalo Printing Ink Works. ....	476	Juergens Bros. Company. ....	479	Surguy-Purdy Engraving Co. ....	481
Business Directory. ....	478	Keith Paper Company. ....	396	Taylor, Geo. H., & Co. ....	396, 411
Butler, J. W., Paper Company. ....	393	Kidder Press Manufacturing Co. ....	415	Terry Engraving Co. ....	483
Campbell Printing Press & Mfg. Co. ....	Cover	Koerner & Hayes. ....	481	Thalmann Printing Ink Company. ....	475
Challenge Machinery Co. ....	398	Latham Manufacturing Co. ....	400	Thomson, John, Press Co. ....	472
Chambers Brothers Company. ....	416	Lawlor, P. J. ....	476	Thorne Typesetting Machine Co. ....	402
Chicago Paper Company. ....	396	Levey, Frederick H., Co. ....	406	Typographical Review. ....	482
Child Acme Cutter and Press Co. ....	399	Lloyd, George E., & Co. ....	416	Union Printer. ....	482
Crosscup & West Engraving Co. ....	416	Lockwood, Howard, & Co. ....	482	Van Allens & Boughton. ....	408
Crutinger, C. W. ....	481	Manhattan Typefoundry. ....	414	Walden, Chas. C., & Co. ....	482
Dexter Folder Company. ....	404	Manz, J., & Co. ....	401	Want Advertisements. ....	470
Dick, Rev. Robert, Estate. ....	404	Mather's Sons Co., Geo. ....	Cover	Wells, Heber. ....	404
Durant, W. N. ....	469	Megill, Edward L. ....	481	Wesel, F., Manufacturing Company. ....	476
Emmerich & Vonderlehr. ....	398	Mergenthaler Linotype Company. ....	395	Western Advertiser. ....	480
Engraver and Printer. ....	482	Miehle Printing Press & Mfg. Co. ....	Cover	Western Coated Paper and Card Company. .	411
Erie City Machinery Co. ....	401	Montague & Fuller. ....	409	Weston, Byron, Company. ....	486
Evelyn Patent Tint Block Co. ....	398	Murray Printing Machinery Co. ....	481	Wetter, Joseph, & Co. ....	413
Fort Pitt Engraving Co. ....	399	New Champion Press Company. ....	483	Wolfe, M. ....	399
Fourth Estate, The. ....	481	New York Steel & Copper Plate Co. ....	402	Zeese, A., & Sons. ....	411
Franklin Engraving and Electrotyping Co. .	412				



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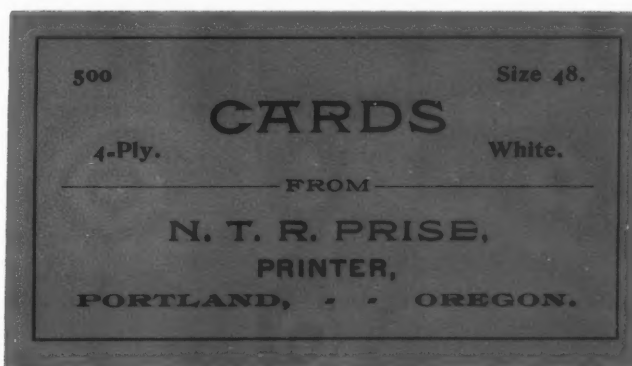
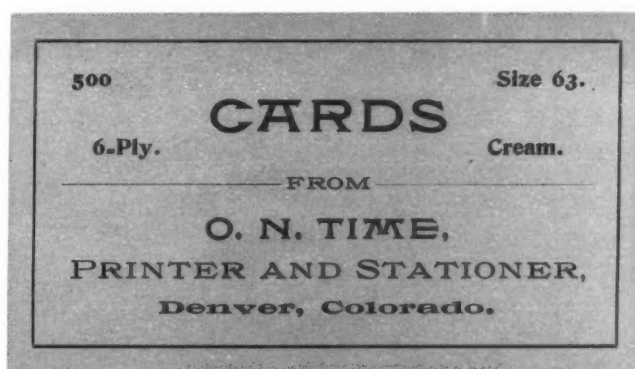
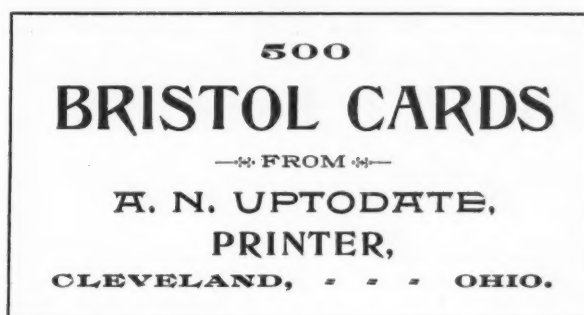
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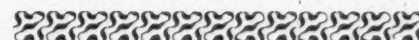
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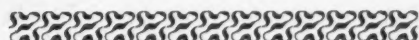
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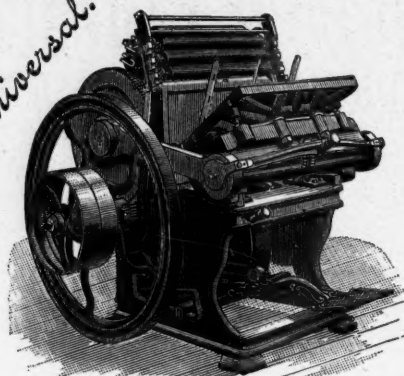
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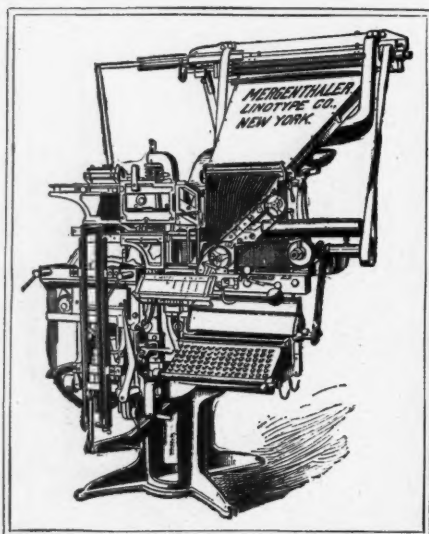
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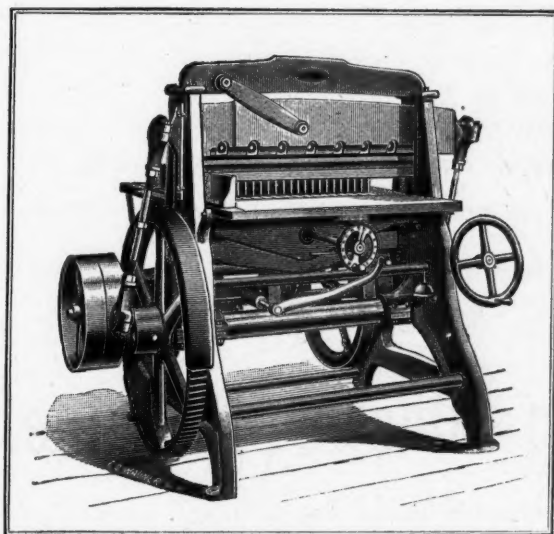
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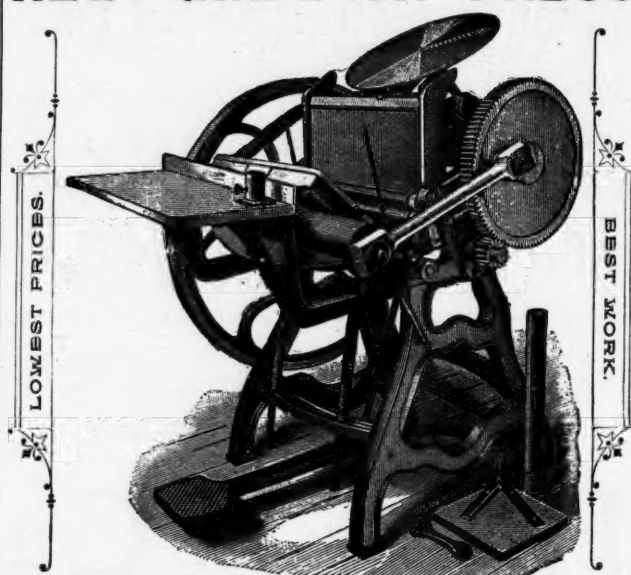
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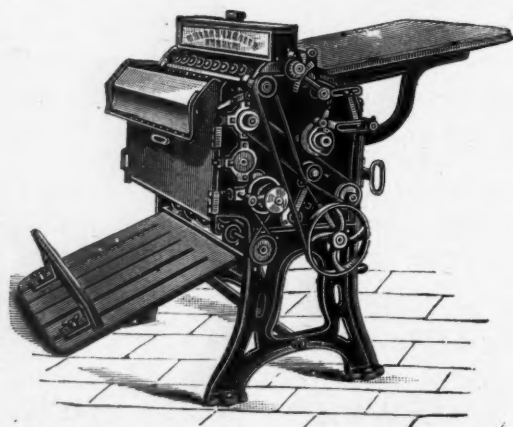
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HIGHEST GRADE MACHINERY.

Your own interests will suggest that you should,  
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Dexter Folder Company,

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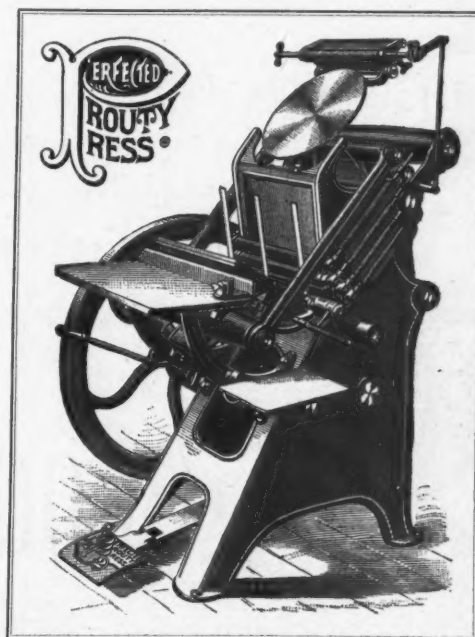
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FACTORY AT PEARL RIVER, ROCKLAND CO., N. Y.

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 For us to have a caller who thoroughly understands his business, and who wishes to investigate everything about job printing presses; and the more study and investigation he puts into the examination of our machines, the better we like it. Then one will see and appreciate the many points of superiority over others — points that we not only claim, but printers who use our presses will agree to; points of great interest for half-tone printing especially.



The catalogue tells you about it. Calling upon us will give you a better idea. But if you cannot call, write anyway.



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HALF-TONE, LINE ETCHING AND COLOR WORK.

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Size of book, 7¼ x 10¼ inches; pages, 293; printed in red and black; richly bound. **40,714** copies sold, and **4,039** testimonials received, up to Monday, March 19, 1894. Price, \$3.00. Sixteenth edition published August, 1893.

"Without the aid of a teacher I studied your book just eight weeks, sent my work to you for examination, and succeeded in obtaining your 'audit.' I then came to this city, without ever having seen the inside of a set of books, and immediately took control of a set of double-entry books for this firm, whose receipts during 1890 were about \$1,500,000. I am now the firm's chief accountant, and have five direct assistant bookkeepers under me. It is said—and I do not think exaggerated—that I have the largest set of books in Indianapolis. The above surely stand as self-evident facts that the channel of success was opened to me through the medium of your book."—WILLIAM O. SHIREY, head bookkeeper for the Parry Manufacturing Company, Road Carts and Road Wagons, Indianapolis, Ind., February 23, 1891.

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## IN THE UNITED STATES

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FRED'K H. LEVEY, Pres't.

59 Beekman Street, New York.

CHAS. E. NEWTON, Vice-Pres't.

We beg to call the attention of all Printers and Publishers in the country to the following letters from some of our leading customers, which have been kindly tendered us.

## OFFICE OF THE PUBLIC PRINTER,

Washington, D. C., June 20, 1894.

FRED'K H. LEVEY Co., Manufacturers, etc., New York City:

Gentlemen,—In response to your request of 19th inst., I cheerfully state that in 1886 a somewhat exhaustive test was made of book and job inks in this office, under my direction. Following such test, the inks furnished by you were selected in part for office use, both for reasons of color, economy in use and cost.

These inks gave such great satisfaction, especially in fine bookwork, engraving and half-tone printing, that I have this year, upon taking charge of this office again as Public Printer, directed the use of your inks without any request on your part.

Very truly yours, THOS. E. BENEDICT,  
Public Printer.

## THEO. L. DEVINNE &amp; CO., PRINTERS,

THE DEVINNE PRESS,  
12 Lafayette Place,

FRED'K H. LEVEY Co., New York: New York, June 12, 1894.

Dear Sirs,—We have been using your inks for some years past and can testify to their general excellence, more especially for their use on coated paper. We find them very uniform, and with your nice graduations of body we can suit ourselves for almost any condition of paper. They are certainly very superior in quality, and we are highly satisfied with the results obtained from their use.

Yours very truly,  
THEO. L. DEVINNE & CO.

## TROW DIRECTORY, PRINTING AND BOOKBINDING CO.

Printing and Bookbinding Department,  
201-213 East 12th Street,

New York, June 19, 1894.

Messrs. FRED'K H. LEVEY Co., 59 Beekman St., City:

Gentlemen,—We take pleasure in stating that we have used your inks on various publications for several years, and their adaptability to all grades of printing has given us the best satisfaction. Your ability to furnish satisfactory material for all requirements—depending upon such conditions as changes in the atmosphere and various kinds of paper—has been thoroughly demonstrated. You are particularly successful with the grades for half-tone work on coated paper. Its uniformity in quality, depth of color, and fine working qualities have given very gratifying results.

Yours truly,  
TROW DIRECTORY, PRINTING AND BOOKBINDING CO.  
Per R. W. SMITH, Pres't.

## D. APPLETON &amp; CO.,

72 Fifth Avenue,

Messrs. FRED'K H. LEVEY Co.: New York, June 26, 1894.

Dear Sirs,—We take pleasure in saying that we have used your ink for a number of years, and we have found it uniform and satisfactory.

Yours truly,  
D. APPLETON & CO.

## THE LADIES' HOME JOURNAL.

CURTIS PUBLISHING CO.

Business Department. Philadelphia, June 19, 1894.

THE FRED'K H. LEVEY Co., 59 Beekman Street, New York:

Gentlemen,—Since we began using our own mechanical plant, February, 1891, we have bought our LADIES' HOME JOURNAL ink and much of that for the varying covers of the magazine from you. Based on the experience of more than three years prior to April 2, 1894, we made a years' contract with you from that date. We have not regretted, nor do we expect to repent having made such a contract.

Very truly yours,  
THE CURTIS PUBLISHING CO.,  
A. H. SIEGFRIED, Business Mgr.

## THE COSMOPOLITAN MAGAZINE,

Editorial Department.

MY DEAR MR. LEVEY: New York, June 20, 1894.

I have to thank you for the high standard and uniform excellence of the "Coated," "Text" and Colored Inks furnished by you to the COSMOPOLITAN during the past year.

Believe me very appreciatively and sincerely yours,

JOHN BRISBEN WALKER.

MR. FRED'K H. LEVEY, Pres't, etc.

## PUCK.

New York, June 19, 1894.

THE FRED'K H. LEVEY Co., New York City:

Gentlemen,—It gives us great pleasure to state that your black and colored inks which we have used on PUCK and on our other publications for the past year, have given great satisfaction.

Their uniform and excellent quality has proved a great factor in turning out satisfactory work. We are very truly yours,

KEPPLER & SCHWARZMANN, Inc.  
H. WIMMEL, Secretary.

## OFFICE OF THE NEW YORK LEDGER,

Cor. Spruce and William Sts.,

P. O. Box 3263. New York, June 8, 1894.

FRED'K H. LEVEY Co., 59 Beekman St., City:

Gentlemen,—For the past four or five years we have used your inks almost exclusively on the NEW YORK LEDGER and our library periodicals. We are pleased to say that the inks which you have furnished us have given excellent satisfaction, and your prices have always been low for quality.

Yours very truly, ROBERT BONNER'S SONS.

## AMERICAN LITHOGRAPHIC COMPANY,

No. 203 Broadway,

New York, June 21, 1894.

Messrs. F. H. LEVEY Co., 59 Beekman St., City:

Gentlemen,—We take pleasure in stating that we have found your Letterpress Inks absolutely uniform in quality and the best in the market for the price.

Very truly yours,  
AMERICAN LITHOGRAPHIC COMPANY,  
Per G. W. DONALDSON, 2d Vice-Pres. & Pur. Agt.

## OFFICE OF THE NEW YORK BANK NOTE CO.,

75 Sixth Avenue,

New York, June 25, 1894.

FRED'K H. LEVEY COMPANY, 59 Beekman St., City:

Gentlemen,—The fact that during the past five years we have printed over 1,500,000,000 strip tickets, using your inks only, sufficiently attests our preference for them.

Yours very truly,  
GEORGE H. KENDALL, Pres.

## LIFE,

19 and 21 West 31st Street,

New York, June 26, 1894.

Messrs. FRED'K H. LEVEY Co., 59 Beekman St., City:

Gentlemen,—We take great pleasure in stating to you that much of the reputation that LIFE has for fine printing and particularly for its half-tone effects, is owing to the use of your blue-black ink.

Very truly yours, LIFE PUBLISHING COMPANY.  
ANDREW MILLER.



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 INCORPORATED 1882 }  
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 OUR PRICES ARE THE LOWEST QUALITY CONSIDERED  
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 WORLD'S COLUMBIAN  
 EXPOSITION  
 1893

**FRANKLIN**  
 ENGRAVING and ELECTROTYPING **Co.**  
 FORMERLY A. ZEESE & CO.

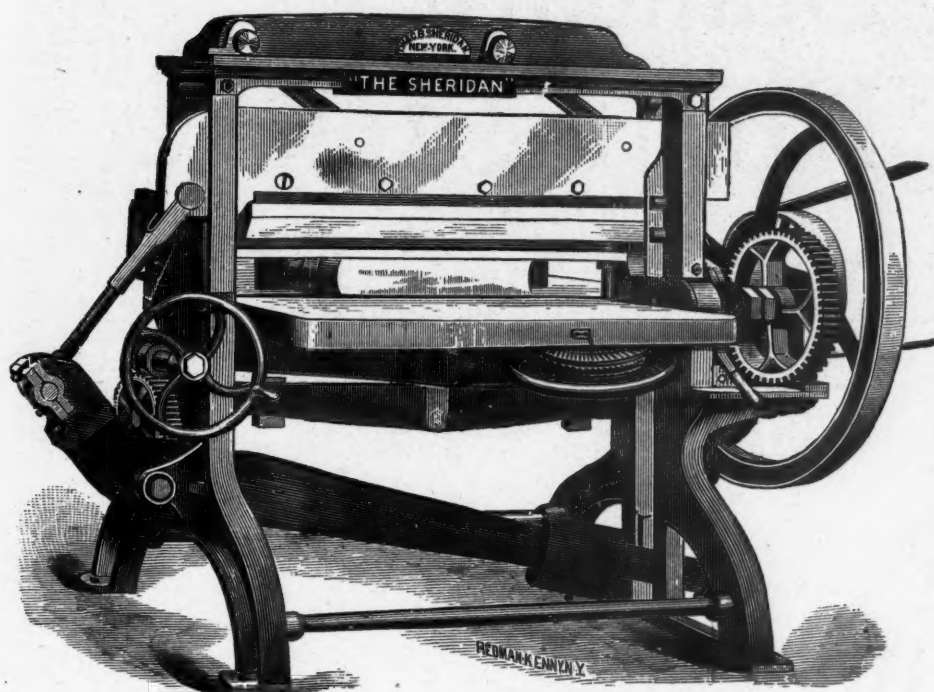
HIGHEST AWARD - FOR  
 PROCESS ENGRAVING AND  
 ELECTROTYPING AT THE  
 WORLD'S COLUMBIAN  
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ESTABLISHED 1835.

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 Shop at once. . . . .

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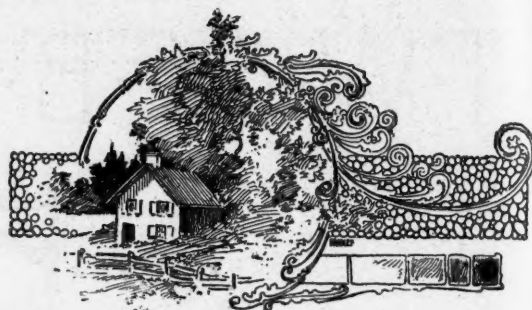
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**Type Setter**

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MORE THAN FIFTY THORNE MACHINES IN USE IN NEW  
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The Chicago Interior, Mansfield (Ohio) News, Springfield (Ohio) Republic-  
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News (second machine) and Razall & Co., Cincinnati, are among those who have  
put in Thorne machines the past month.

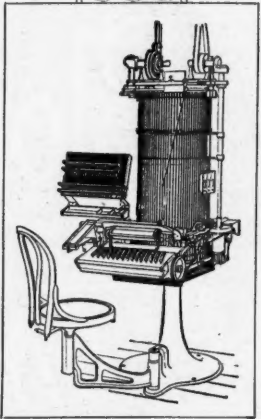
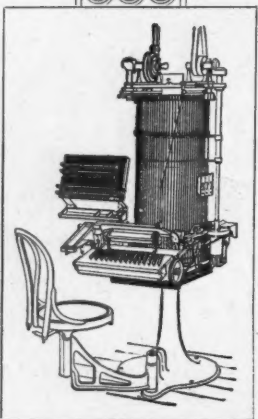
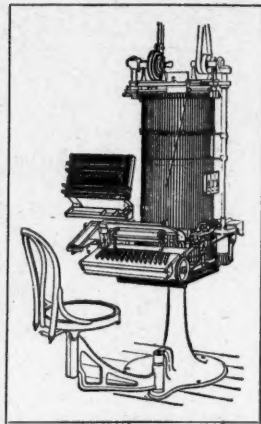
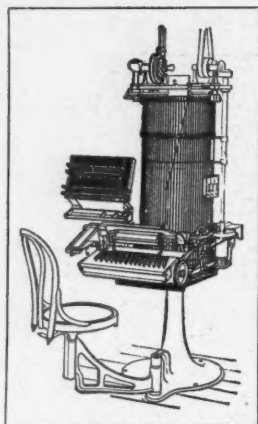
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**American  
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Modern Engravers for the  
Production of Plates for  
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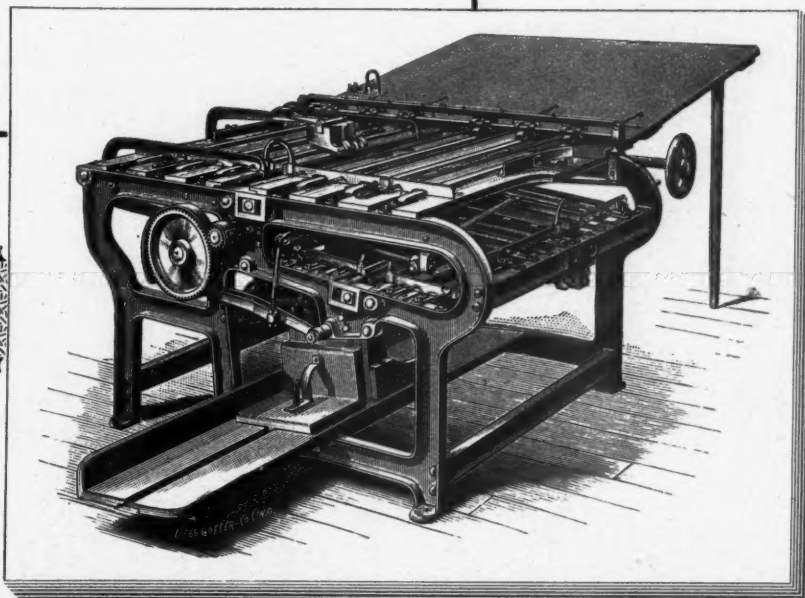
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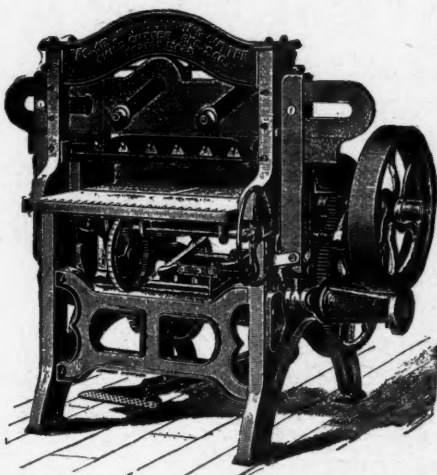
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The only AUTOMATIC Self-clamping Cutter made. We combine Self and Hand Clamp. Also, Self and Foot Clamp.

Labor saved will pay entire cost of Cutter in two years.

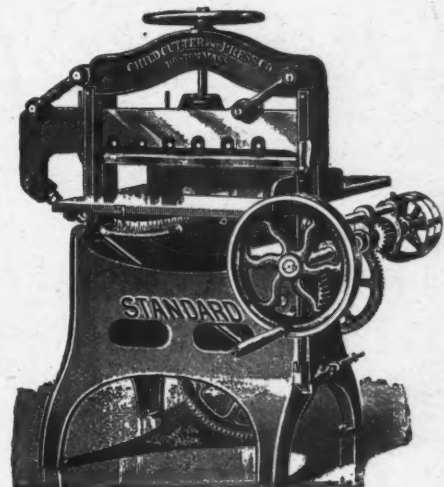
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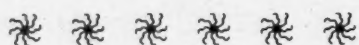
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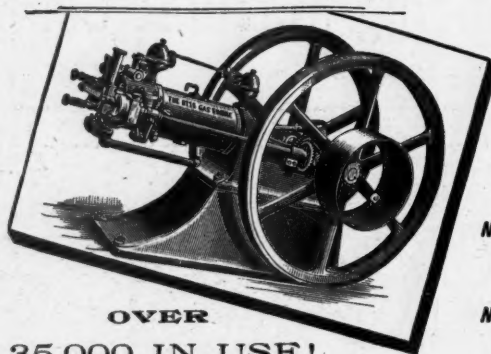
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OVER  
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Operates every method of making plates  
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*Dries on paper (not rollers) immediately.*

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of the above, or any other list of Journals; and  
If you are interested, then write to

THE **AULT & WIBORG** CO. . . .

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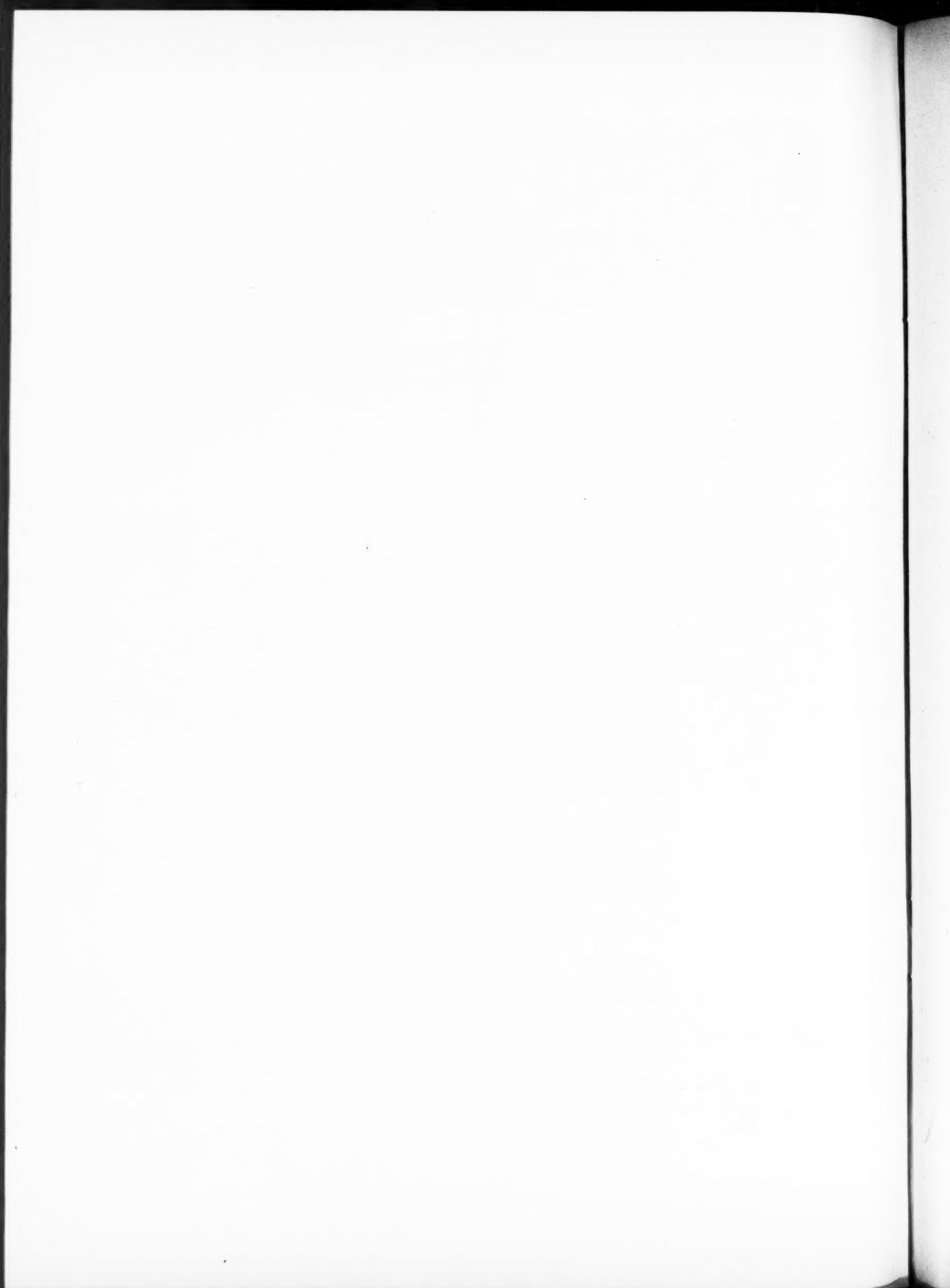
NEW YORK

OR CHICAGO . .

*This page a sample*

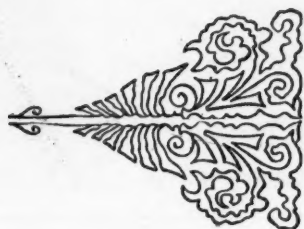
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### EXTRACT FROM LETTER

#### World's Columbian Commission.

WASHINGTON, D. C.,  
April 7, 1894.

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Yours,

(SIGNED) JOHN BOYD THACHER,  
Chairman.

By

(SIGNED) M. L. McDONALD, JR.,  
Chief of Awards for  
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AND A FULL LINE OF

## BOOKBINDERS' AND PRINTERS'

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Every Machine We Sell.



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About

Our

Patent

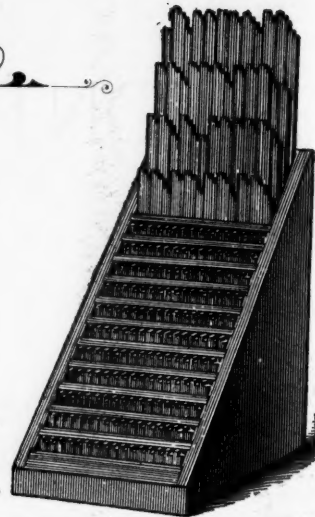
Steel

Furniture.

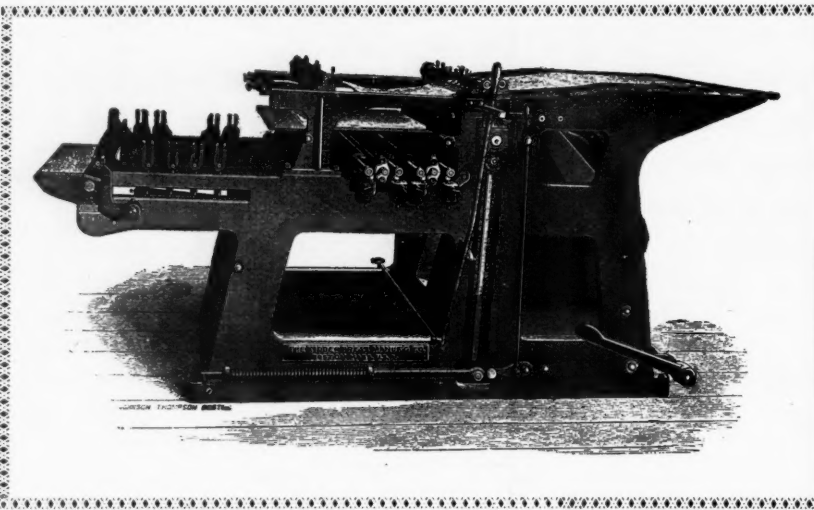
"We simply could not do without it."  
 "A strictly first-class investment."  
 "One of the necessary adjuncts to a modern plant."  
 "Surpasses anything in the furniture line we ever used."  
 "It certainly does all you claim."  
 "No good office can afford to be without it."  
 "Best Labor Saver we ever bought."  
 "Would not be without it for its weight in gold."  
 "It has paid for itself long ago."  
 "It is an extravagance not to own a font."  
 "Speediest and safest material I have."

MORGANS & WILCOX MFG. CO., Middletown, N. Y.

Manufacturers of Wood Type and Printers' Material.



## ▲▲▲THE KIDDER PONY CYLINDER PRESS.



Superior in

SPEED,  
 REGISTER,  
 DISTRIBUTION,  
 SIMPLICITY,  
 CONVENIENCE,  
 DURABILITY  
 and ADAPTABILITY

to any other Pony  
 Press in the market.

## The Kidder Press Manufacturing Co.

OFFICE AND FACTORY:  
 26-34 NORFOLK AVE., Roxbury District,

BOSTON, MASS.

## VAUGHN IDEAL HAND CYLINDER PRESS.

An impression is taken by each forward or backward turn of the crank. The press runs so easily that a boy or girl of fifteen can operate it without undue exertion.

It occupies the least floor space. It is the fastest hand cylinder made. It is lightest, although built of iron and steel. It is the safest to operate, and makes less noise. It does excellent newspaper work, and it invariably gives satisfaction.

No. 1.—8-Col. Folio, or 5-Col. Quarto, bed, 28½ x 43, \$200.00

No. 2.—9-Col. Folio, or 6-Col. Quarto, bed, 33¾ x 48¼, 225.00

Frisket, for No. 1, extra, \$6.00; for No. 2, \$6.50.

FOR SALE BY ALL TYPEFOUNDERS AND DEALERS IN PRINTERS' MACHINERY.

Send for descriptive circulars of Presses, Cutters and other  
 Printing Machinery.

THE CHALLENGE MACHINERY CO., Sole Manufacturers, CHICAGO, U. S. A.

Manfrs. of CHALLENGE-GORDON JOB PRESSES, ADVANCE and CHALLENGE PAPER CUTTERS, Etc.

A NEW DEPARTURE FOR  
 COUNTRY NEWSPAPER  
 PRINTING.

Patented July 26, 1892.

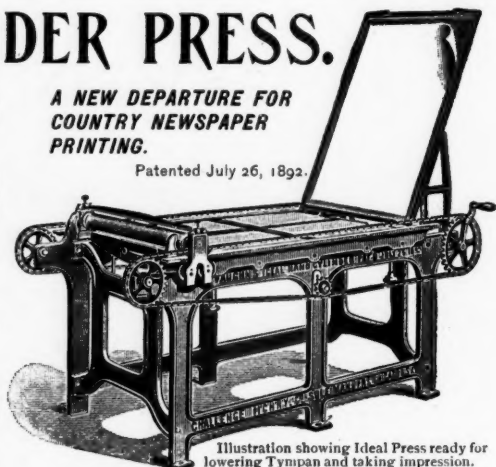


Illustration showing Ideal Press ready for  
 lowering Tympan and taking impression.

Opening and Removal Announcements.

**WEDDING  
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Announcements, At Home Cards, Letter-Heads and Business Cards

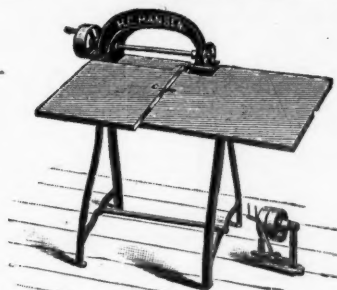
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Steel and Copperplate Engravers and Printers,  
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EMBOSSD LETTER-HEADS OUR SPECIALTY.

155 STATE ST., CHICAGO.

In sending for Samples, please state what you want.

**POWER  
IMPROVED Pin-hole Perforating Machine**

PRICE, \$75.00

MANUFACTURED AND FOR SALE BY

**H. C. HANSEN, Typefounder,**

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This cut represents the New Pin-hole Perforating Machine, which for durability, strength, and general adaptability to the purposes for which it is intended, stands second to none, having many advantages over all other machines. It will perforate a sheet 26 in. wide and any desired length.

It consists of two die wheels placed in such a position as to register perfectly, with no gearing to get out of order.

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R. T. BROWN.

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**Erie City Machinery Co.**

FACTORY AND MAIN OFFICE:

Fourteenth and State Streets, ERIE, PA.

P. O. Box 85.

The above Company are now ready to supply the Printing Trade with new and improved

**FOLDING MACHINERY,**

Newspaper, Book, or any Special Folder desired.

Messrs. Brown and Van Etten are the original inventors and patentees of all improvements on the Brown Folders. Parties requiring Folding Machines will find it to their interest to correspond with us before purchasing.

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Successor to Vanderburgh, Wells &amp; Co.,

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**Printers'  
Materials**

OF HIGH  
GRADE.Prices  
Moderate.

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**"Strong Slat"  
Cases**

We allow Printers a discount on fonts of  
**WOOD TYPE** of fifty per cent,  
and five more for cash.

Catalogues of 136 pages sent to recognized printers.

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President.ADOLPH DRYER,  
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Sec. and Treas.**The Standard  
Printing Ink Co.**

MANUFACTURERS OF

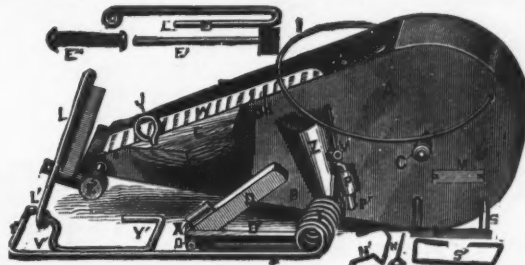
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VARNISHES, ETC.

108 West Canal Street,

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Printing Inks for Export a specialty.

**Dick's Seventh Mailer.**

With Dick's Mailer, in ten hours, each of six experts, unaided, fits for the mail bags, 20,000 Inter Oceans. Three a second have been stamped.

OVER 8,000 NOW IN USE. PRICE, \$20.25, WITHOUT ROYALTY.

Address, **REV. ROBERT DICK ESTATE, BUFFALO, N. Y.**

To Our Subscribers:

**YOUR LAST!**

This is your last number of THE INLAND PRINTER unless you renew, if the date on your address tab reads Sept., '94. Look the matter up and renew at once if you do not wish to miss any numbers.

WE HAVE A PRACTICAL  
**INSTANTANEOUS  
PROCESS ENGRAVING**

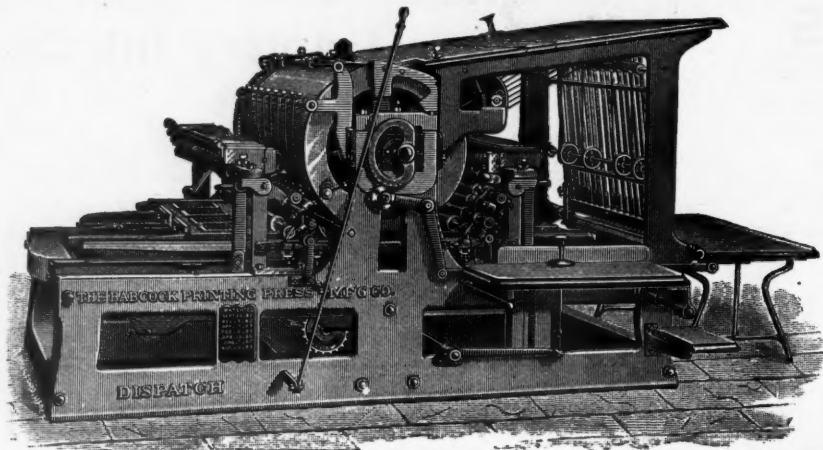
FOR ALL CLASSES OF WORK.  
SIMPLE, CHEAP AND INFALLIBLE.

... **N**O CHEMICALS; no expensive plants. The only process adapted to daily newspaper illustration. Complete outfits, \$15.00 and upwards, according to size. A simple machine renders previous knowledge of engraving unnecessary for the reproduction of cuts. With outfits local papers can produce their own illustrations and stereotype their standing ads, etc. We make stereotyping machinery, power saws, routers, etc. Our combined machines are the best on the market. We warrant everything. Write us.

**HOKE ENGRAVING PLATE CO., - ST. LOUIS.**



# BABCOCK PRESS MFG. CO. NEW LONDON, CONNECTICUT.



## THE "DISPATCH."

SINGLE AND DOUBLE FEED.  
AIR SPRINGS.

Fastest Single Cylinder Press made—2,500 to 3,000 per hour normal speed. Four sizes built—30 x 43 to 43 x 51.

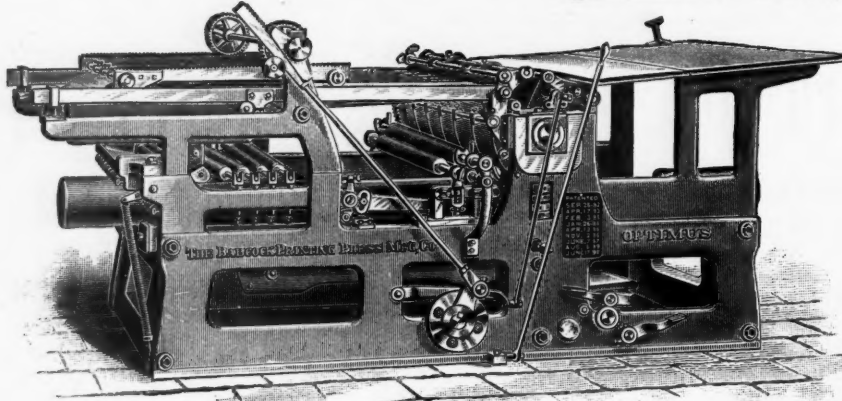
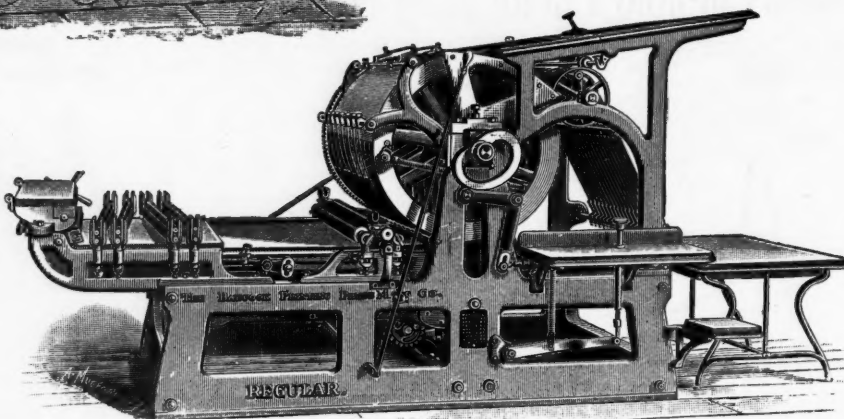
Descriptive Circular with Testimonials of the "Dispatch" furnished on application.

## THE "REGULAR."

AIR SPRINGS.

A first-class Drum Cylinder Cut and Color Press, with rack, screw and table distribution. Nine sizes built—19 x 24 to 39 x 53.

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NINE SIZES. AIR SPRINGS.

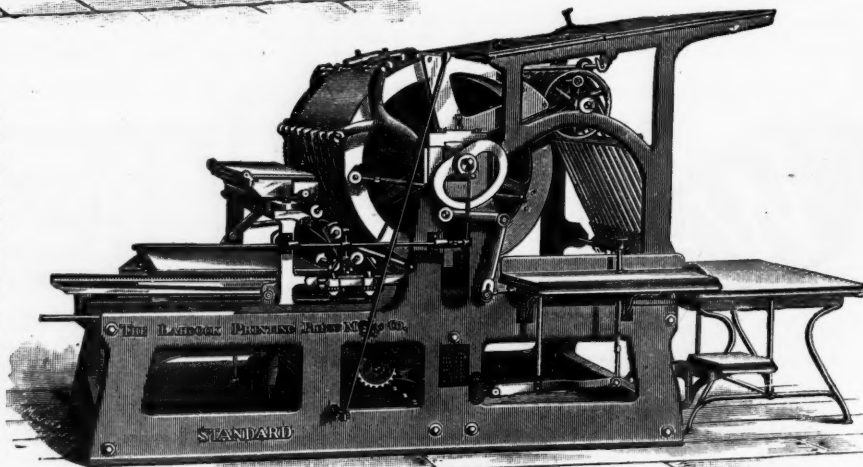
The heaviest, the fastest, the most resourceful Two-Revolution Press made. Two and four-roller. The only perfect front-delivery—printed side up—without fly, grippers or adjustments of any nature, from smallest to largest sheet.

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The finest all-around Two-Roller, Rack and Screw, Drum Cylinder Press built. High fountain, tapeless, air springs, noiseless grippers, back-up motion, fine distribution and fast. Built in nine sizes, from 19 x 24 to 39 x 57.

Descriptive Circular with Testimonials of the "Standard" furnished on application.



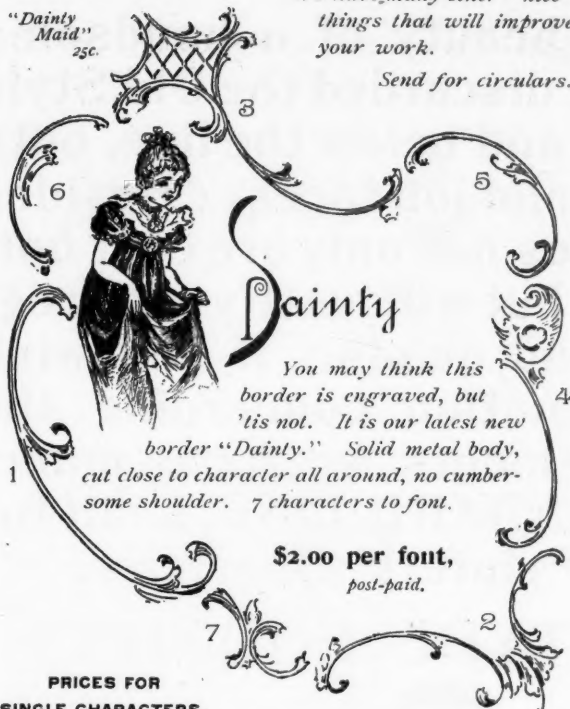
All Babcock Machinery for sale by MINNESOTA TYPE FOUNDRY CO., St. Paul, Minn.; GREAT WESTERN TYPE FOUNDRY, Kansas City, Mo.; ST. LOUIS PRINTERS' SUPPLY CO., St. Louis, Mo.; GREAT WESTERN TYPE FOUNDRY, Omaha, Neb.

**BARNHART BROS. & SPINDLER, Gen'l Western Agents, CHICAGO, ILL.**

"Dainty  
Maid"  
25c.

We have many other "nice"  
things that will improve  
your work.

Send for circulars.



PRICES FOR  
SINGLE CHARACTERS.

1—35c	5—30c
2—35c	6—30c
3—35c	7—25c
4—35c	

W. L. Warner Co.,  
7018 Stewart Ave.,  
Chicago, Ill.

\$2.00 per font,  
post-paid.

## CHALLENGE LEVER CUTTER.

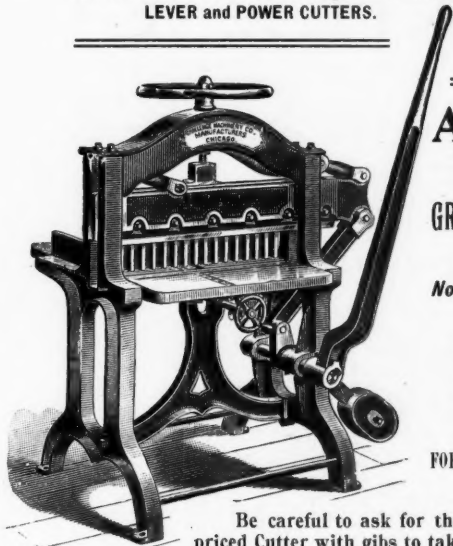
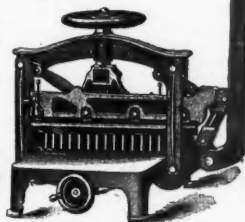
Unequaled for Simplicity,  
Strength, Accuracy  
and Convenience.

PONY SIZE:  
16-inch, . . . \$50  
19-inch, . . . 65

BEST OF MATERIALS AND WORKMANSHIP THROUGHOUT.

Insist on the Challenge and you will not  
be disappointed.

Send for Illustrated Circular of large CHALLENGE  
LEVER and POWER CUTTERS.



## ADVANCE Lever Cutter.

GREATEST CUTTING CAPACITY  
FOR THE LEAST MONEY.

No Cams, Gears or Springs to  
get out of order.

22½-inch,	- - \$ 90
25 "	- - 110
Crated, \$2.00.	Boxed, \$3.50.
30 "	- - 165
33 "	- - 200
Crated, \$3.50.	Boxed, \$5.00.

FOR SALE BY ALL TYPEFOUNDERS  
AND DEALERS.

Be careful to ask for the ADVANCE, the only low  
priced Cutter with gibs to take up wear of knife-bar.

The Challenge Machinery Co., Sole Manufacturers,  
CHICAGO, ILL.

## Bookbinders' Boards \*\*\*\*

HIGH GRADES.  
FOR FINEST WORK.

Superior Quality Guaranteed.

OUR PORTLAND GRADE,—

For ordinary Job and Blank Work.

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Alex. Reid & Co.

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MILLS:  
DAYTON, OHIO.



The highest grade  
of copper Half-Tones  
and Zinc Etching at  
rock bottom prices.

Designing and  
Illustrating executed  
at short notice.



## A GOOD FIGURE

**H**HEIGHTENS the beauty of a handsome face. We have discarded the Old Style figures above and below the line, both in our Roman and job faces. Besides this, our figures not only are cast uniform in width, but will justify with regular spaces and quads. If you wish further information concerning the many improvements we have made, including **STANDARD LINE**, send for a copy of the **Printers' Quarterly**.

**INLAND TYPE FOUNDRY**

217-219 Olive  ST. LOUIS.

SET IN 18 AND 24-POINT WOODWARD.

## HOWARD IRON WORKS,

BUFFALO, N. Y.



# THE "GEM"

WITH IMPROVED FINGER GAUGE,

PRICE \$175.00.

THE BEST PAPER CUTTER IN THE  
MARKET FOR THE MONEY.

ALSO MANUFACTURERS OF

PRINTERS', BOOKBINDERS'  
AND PAPER MAKERS'



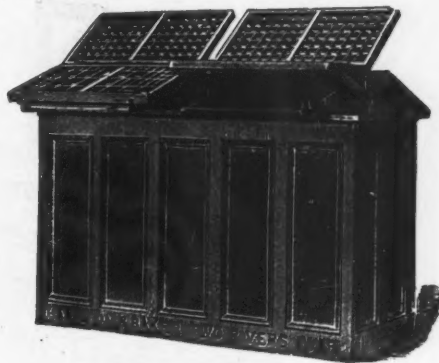
MACHINERY.

SEND FOR PRICES. © BARNHART BROS. & SPINDLER, G<sup>EN</sup>ERAL WESTERN AGENTS, 183 TO 187 MONROE ST., CHICAGO.

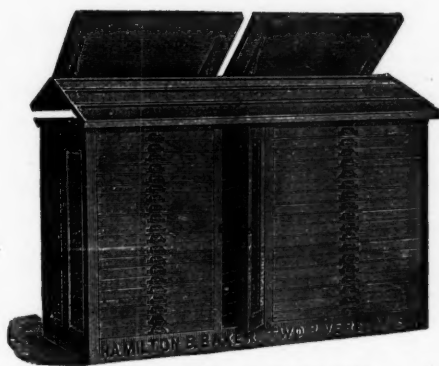
# THE HAMILTON MANUFACTURING CO.

TWO RIVERS, WIS.

## Wood Type AND Printers' Furniture.



POLHEMUS CABINET — BACK VIEW.



POLHEMUS CABINET — FRONT VIEW.

WE have pointed out the advantages of our Polhemus Cabinets before, but it is one of those old stories that will stand being retold. Besides, some people are slow about seeing a point, but when they do see it they wonder why they didn't see it before. Notice in the Polhemus Cabinets that **the News Compositor and the Job Compositor work on opposite sides**, and do not interfere with each other.

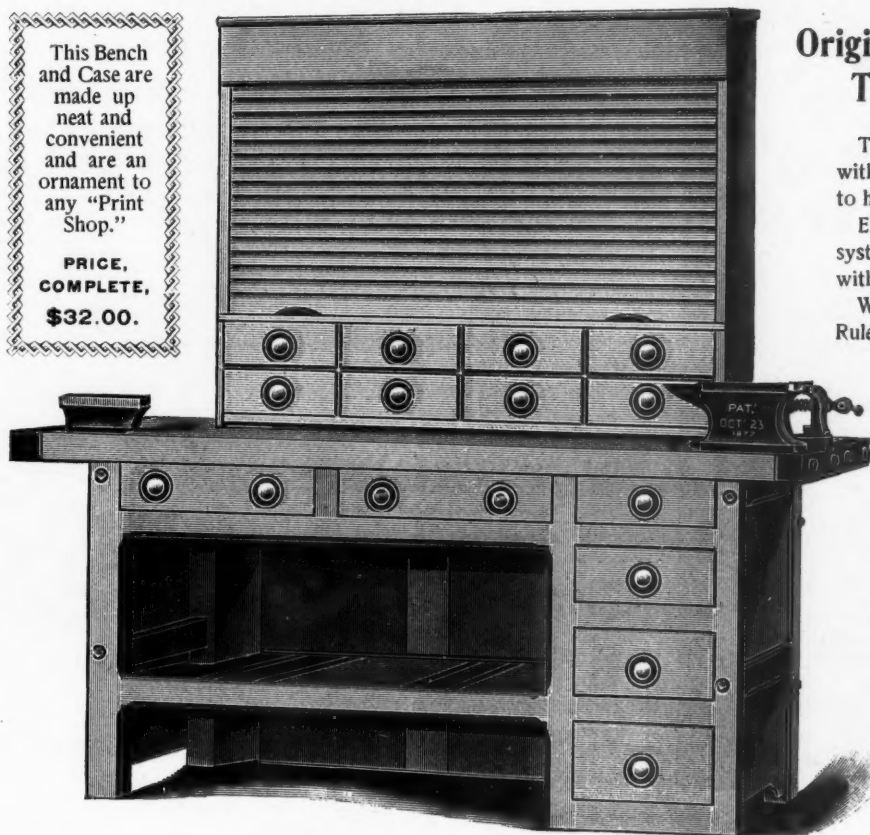
### THIS WILL SAVE YOU MONEY!

SEND FOR OUR COMPLETE CATALOGUES.

## The Bennett Jobroom Bench and Roll-Top Tool Case.

This Bench and Case are made up neat and convenient and are an ornament to any "Print Shop."

PRICE,  
COMPLETE,  
\$32.00.



### Original and The Thing Needed.

The Editor has his desk, "what's the matter" with the Foreman having this Bench and Tool Case to help along the "new order of things."

Encourage your workmen to be orderly and systematic; give them tools to execute their work with, a place to use and keep them.

We send with each Bench one of our "Unique" Rule Benders.

It is the old idea that the "Print Shop" Saw, Plane or File must be a "cast off," right for the scrap heap.

You purchase a fine press, keep it bright and in order, and fly off on a tangent when a convenient kit of tools are spoken of as necessary. You doubtless have a plank on boxes or barrels, with a vise on one end with jaws like a toothless old woman, "Mighty onsartin in their bite."

CORRESPOND WITH US.

### The Rockford Folder Co.

ROCKFORD, ILL.



## THE MORRISON PERFECTION WIRE STITCHERS

ARE THE  
SIMPLEST AND  
BEST!



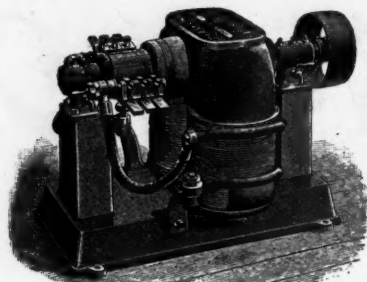
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ARE GENERAL AGENTS FOR THESE MACHINES.

WIRE OF ALL SIZES CARRIED IN STOCK.

## THE LLOYD AUTOMATIC PLATING DYNAMO.

DESIGNED ESPECIALLY FOR ELECTROTYPING.  
ALL SIZES CARRIED IN STOCK.



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WM. C. GAGE & SONS, Battle Creek.	Toronto, Can.
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THE LEADING ESTABLISHMENT

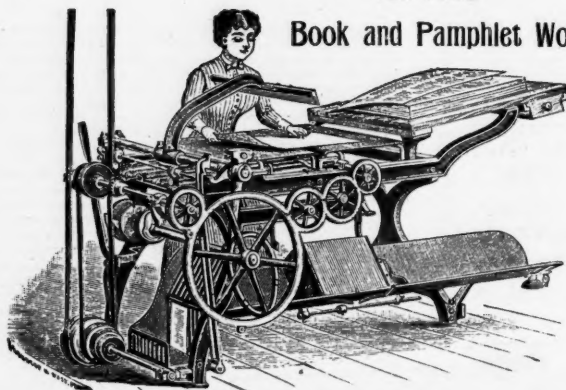
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**CROSSCUP & WEST.**  
ENGRAVING CO.  
Specialists  
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HALF TONE  
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SPECIALLY LOW RATES  
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Book and Pamphlet Work.



FOLDING, and FOLDING and PASTING MACHINES

Feeding to side guides for PERIODICAL WORK.

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Half-tone engraving by  
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Duplicate plates for sale.

See opposite page.





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